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PURCELL

NOVELLO'S ORIGINAL OCTAVO
EDITION

MENDELSSOHN

ELIJAH

LONDON NOVELLO & Co. LTD

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FACULTY
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NOVELLO'S ORIGINAL OCTAVO EDITION.

ELIJAH

AN ORATORIO

COMPOSED BY

F. MENDELSSOHN BARTHOLDY

(Op. 70.)

NEW EDITION.

10s. 0d.

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

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NOTE.

This new edition of Mendelssohn's popular oratoric has been made to agree with the critically revised version of Julius Rietz. A few verbal changes have been made in the text. The most important of these will be found in the final chorus, where the words, "and the glory of the Lord shall reward thee," have been replaced by the more Scriptural version of Isaiah lviii. 8, "and the glory of the Lord shall be thy rereward."

London, 1903.

HISTORICAL NOTES.

MENDELSSOHN composed two oratorios and part of a third. "St. Paul," the first of the series, was produced at the Lower Rhine Musical Festival, Düsseldorf, May 22, 1836, under the direction of the composer, then twenty-seven years of age. No sooner had "St. Paul" been launched, than the energetic musician became anxious to find a subject for a new oratorio. Writing to his friend Carl Klingemann, in London, he said: "If you would only give all the care and thought you now bestow upon 'St. Paul' to an 'Elijah,' or a 'St. Peter,' or even an 'Og of Bashan'!" This is the first known reference to "Elijah" in the Mendelssohn correspondence, but ten years had to come and go before this request developed into an actual reality. "St. Peter" and "Og of Bashan" were never set to music by Mendelssohn.

The libretto of the new oratorio was the subject of an exhaustive correspondence between the composer and two of his literary friends. First, he asked Klingemann to send him "the text for a Biblical oratorio" as a wedding present! Elijah still held the first place in Mendelssohn's affections, and the receipt of a libretto of an oratorio on that subject, compiled by a Devonshire clergyman,—the Rev. James Barry, curate of Bratton Clovelly—stimulated him to further endeavour. Klingemann and Mendelssohn had together made a "plan" of the oratorio during the composer's visit to London in 1837, but Klingemann, as librettist, soon gave place to Pastor Schubring, an old friend of the Mendelssohn family. Many letters passed between Mendelssohn and Schubring with unmistakable indications of cross purposes—the musician placing the dramatic element in the forefront, the kindly old clergyman favouring what he called the "sacred" element, in other words he wished the oratorio of "Elijah" to be in the nature of a musical sermon.

With regard to the dramatic element, there still seems to be a diversity of opinion between us. With a subject like "Elijah" it appears to me that the dramatic element should predominate, as it should in all Old Testament subjects, Moses, perhaps, excepted. The personages should act and speak as if they were living beings—for Heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament; and the contemplative and pathetic element, which you desire, ought to be entirely conveyed to our understanding by the words and the mood of the acting personages.

Disappointed with the suggestions made by his two friends, Mendelssohn took the matter of the "Elijah" libretto into his own hands, and began "to plough away at the soil" as best he could. But not immediately—in fact the subject of "Elijah" lay fallow in the composer's mind for no less a period than six years!

This brings us to the year 1845, at which time Mr. Joseph Moore, the enthusiastic factotum of the Birmingham Musical Festival, was on the look-out for a novelty which would give distinction to the great Midland Meeting of 1846. The Festival Committee met on June 11, 1845, and passed the following resolution:—

That it appears to this Committee desirable that the services of Dr. Mendelssohn be obtained to act as Conductor at the next Festival; and that he be requested to consider whether he can provide a new oratorio, or other music, for the occasion.

This resolution was at once communicated to Mendelssohn, who in reply thereto said: "Since some time I have begun an oratorio, and I hope I shall be able to bring it out for the first time at your Festival; but it is still a mere beginning, and I cannot yet give you any promise as to my finishing it in time." The Birmingham communication, however, acted as a strong stimulus to him. Although Mendelssohn was to a large extent his own librettist, he found that he could not afford to dispense altogether with the aid of his old friend, Pastor Schubring. "I beseech you earnestly to send me a rich harvest of fine Bible texts," wrote Mendelssohn to the reverend gentleman. The correspondence between the two men is intensely interesting, and the reader may glean some idea of the thoroughness of Mendelssohn's methods by its perusal.*

Meanwhile the Festival preparations were being matured at Birmingham. It seemed very doubtful, however, whether Mendelssohn could finish his oratorio in time. The summer of 1846 was very hot, and he became much exhausted with the close application he gave to his work: "I have lived the life of a marmot," he said, but he managed not to disappoint the good people of Birmingham.

If the correspondence between Mendelssohn and his librettist friends is important, what shall we say in regard to the letters which passed to and from the composer and his English translator, William Bartholomew? Mendelssohn supervised the English translation with microscopic attention to detail. A few extracts from his letters, all written in the English language, to Bartholomew will illustrate this point:—

The music should be altered for the Bible version's sake.....I should propose.....which is according to the Bible.

I again wish to alter the notes in order to keep the English Scriptural version. [The correspondence contains many similar references to verbal points and Mendelssohn's desire to follow as closely as possible the text of the English Bible.]

A little more trouble will be amply repaid by a little improvement!

I prefer to have the word [syllable] *affliction* on the G flat.

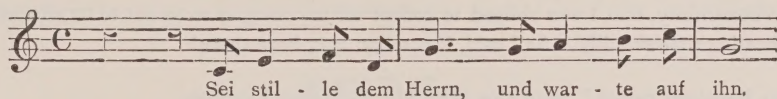
And pray let always *accent* go first, especially in the *Choruses!* and Songs! and Recitatives!

The last extract furnishes a subtle touch of Mendelssohn's humour.

The overture to "Elijah" is the outcome of a suggestion made by Bartholomew—the composer not having originally intended to write one. The English publisher (Mr. Buxton, of Ewer & Co.) very nearly caused the deletion from the oratorio of

* For details of the correspondence and a full account of the genesis and early performances of this oratorio, the reader is referred to "The History of Mendelssohn's 'Elijah,'" by F. G. Edwards, Novello & Co., 1896.

"O rest in the Lord"! He thought he could trace some resemblance to the melody of the song, "Auld Robin Gray," in the opening phrase, which originally stood thus—



with "Auld Robin Gray." When Mendelssohn was informed of this he wrote to Bartholomew as follows:—

Many thanks for your last letter, with the remarks about the song ["O rest in the Lord"]. I do not recollect having heard the Scotch ballad to which you allude, and certainly did not think of it, and did not *choose* to imitate it; but as mine is a song to which I always had an objection (of another kind), and as the ballad seems much known, and the likeness very striking, and before all, as you wish it, I shall leave it out altogether (I think), and have altered the two last bars of the preceding recitative, so that the chorus in F may follow it immediately. Perhaps I shall bring another song in its stead, but I doubt it, and even believe it to be an improvement if it is left out.

Bartholomew in reply begged him to retain the air and to change a note or two of the melody. "The song, 'O rest in the Lord,' must be left out," was Mendelssohn's answer to this request, and even at the eleventh hour he wished to withdraw the air. But in deference to the wishes of several friends he reluctantly consented to its retention. It is true that he altered the fifth note of the melody (taking it down to C instead of up to G) in order to destroy the supposed "Auld Robin Gray" similarity; but he *retained his original note* in the *coda* of the song, where, in two places, the fifth note is G!

The first performance of the "Elijah" took place in the Town Hall, Birmingham, August 26, 1846. Mendelssohn conducted. The principal vocalists were Madame Caradori-Allan, Miss Maria B. Hawes, Mr. Charles Lockey, and Herr Staudigl; while the subordinate parts were filled by the Misses Williams (who sang the original *duet* form of "Lift thine eyes"), Miss Bassano, Mr. J. W. Hobbs, Mr. Henry Phillips, and Mr. Machin. Dr. H. J. Gauntlett was specially engaged to play the organ, and Mr. James Stimpson was the chorus-master of the Festival.

In regard to the performance *The Times* said: "Never was there a more complete triumph—never a more thorough and speedy recognition of a great work of art." In a letter written to his brother on the day after the production of "Elijah," Mendelssohn thus records his impressions of the performance:—

My dear Brother,—From the very first you took so kind an interest in my "Elijah," and thus inspired me with so much energy and courage for its completion, that I must write to tell you all about its first performance yesterday. No work of mine ever went so admirably the first time of execution, or was received with such enthusiasm, by both the musicians and the audience, as this oratorio. It was quite evident, at the first rehearsal in London, that they liked it and liked to sing and to play it; but I own I was far from anticipating that it would acquire such fresh vigour and "go" in it at the performance. If you had only been there! During the whole two hours and a half that it lasted, the two thousand people in the large hall, and the large orchestra, were all so fully intent on the one object in question, that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure the enormous orchestra and choir, and also the organ accompaniment. How often I thought of you during the time! More especially, however, when the "sound of abundance of rain" came, and when they sang the final chorus with *furor*, and

when, after the close of the first part, we were obliged to repeat the whole movement ["Thanks be to God"]. Not less than four choruses and four airs were encored, and not one single mistake occurred in the whole of the first part; there were some afterwards in the second part, but even these were but trifling. A young English tenor sang the last air ["Then shall the righteous shine forth"] so beautifully, that I was obliged to collect all my energies so as not to be affected, and to continue beating time steadily. As I said, if you had only been there!

The "young English tenor" was the late Mr. Charles Lockety.

Before entering the Hall. Mendelssohn said to Mr. H. F. Chorley, the musical critic of the *Athenæum*: "Now stick your claws into my book. Don't tell me what you like, but tell me what you don't like." Immediately after the performance he said to Chorley, in his merriest tones: "Come with me and I will show you the prettiest walk in Birmingham." He then led the critic and other friends to the grimy surroundings of the canal banks. There amid the coal and cinder heaps he discussed what he had already, during the performance, realized to be the shortcomings of his new oratorio, and he then and there decided to change "Lift thine eyes" from a duet into a trio.

No sooner had Mendelssohn returned home than he set to work on the task of revising his oratorio previous to its publication. In this connection it may be interesting to quote from a letter he wrote to Mr. Buxton (Ewer & Co.), his English publisher: "I was sorry to see that you will have to make so many alterations in the choral parts; but I think I told you before, that I was subject to this dreadful disease of altering so long as I did not feel my conscience quite at rest, and therefore I could not help it, and you must bear it patiently." The changes formed the subject of a further elaborate correspondence with the English translator. The letters of Mendelssohn to Mr. Bartholomew and a summary of the chief changes will be found in the "History" of the oratorio to which reference has already been made.

In its *revised* form the oratorio was first performed by the Sacred Harmonic Society, Exeter Hall, London, April 16, 1847, under the composer's direction. The principal vocalists were Miss Birch, Miss Dolby (afterwards Madame Sainton-Dolby), Mr. Charles Lockety, and Mr. Henry Phillips. Three other performances, under similar auspices, were given in the same Hall and month—on the 23rd, 28th, and 30th, in addition to representations at Manchester (Hargreaves Choral Society), on April 20, and Birmingham (for the benefit of Mr. Stimpson), on April 27, all six renderings being conducted by Mendelssohn. The first performance in Germany took place at Hamburg, under the conductorship of Karl August Krebs, on October 9, 1847.

The oratorio was published in England by Messrs. Ewer & Co., subsequently Messrs. Novello, Ewer & Co., and in Germany by Simrock, of Bonn, in the year 1847.

Six months after the strains of his "Elijah" had died away in Exeter Hall, on November 4, 1847, the genius-brain of the composer who had conceived this noble work was for ever calmed in death.

F. G. EDWARDS.

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PART I.

INTRODUCTION.

ELIJAH.

Grave. $\text{♩} = 60.$

p

As God the Lord of Is - ra - el liv - eth, be - fore

whom I stand, there shall not be dew nor rain these years, there shall not be

dew nor rain, but ac - cord - ing to my word.

f *p*

pp

OVERTURE.

Moderato. $\text{♩} = 92.$

pp

sempre pp

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings are present throughout: *sempre pp* (pianissimo) appears in the second system; *cres.* (crescendo) is used in the third, fourth, fifth, and sixth systems; *p* (piano) is used in the fourth, fifth, sixth, and seventh systems; *dim.* (diminuendo) appears in the seventh system; and *sf* (sforzando) is used in the seventh system. The notation is in a standard musical style with a clear staff layout.

First system of musical notation (measures 1-4). The treble staff features a melodic line with a staccato marking in measure 1, followed by a crescendo (cres) in measure 2, and a 'cen' marking in measure 3. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#).

Second system of musical notation (measures 5-8). The treble staff continues the melodic line with a crescendo (cres.) marking in measure 5. The bass staff continues the accompaniment. The key signature has one sharp (F#).

Third system of musical notation (measures 9-12). The treble staff begins with a forte (sf) dynamic in measure 9 and includes a 'sempre cres' (always crescendo) marking. It also features 'cen' and 'do.' markings. The bass staff continues the accompaniment. The key signature has one sharp (F#).

Fourth system of musical notation (measures 13-16). The treble staff continues the melodic line. The bass staff features multiple forte (sf) dynamics across measures 13, 14, 15, and 16. The key signature has one sharp (F#).

Fifth system of musical notation (measures 17-20). The treble staff continues the melodic line. The bass staff features forte (sf) dynamics in measures 17, 18, 19, and 20. The key signature has one sharp (F#).

Sixth system of musical notation (measures 21-24). The treble staff continues the melodic line. The bass staff begins with a forte (f) dynamic in measure 21 and continues with accompaniment. The key signature has one sharp (F#).

Seventh system of musical notation (measures 25-28). The treble staff continues the melodic line. The bass staff features forte (f) and sf dynamics in measures 25, 26, 27, and 28. The key signature has one sharp (F#).

This page contains seven systems of musical notation for piano accompaniment. Each system consists of a treble staff and a bass staff. The key signature is G major (one sharp, F#). The time signature is 2/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings.

Dynamic markings include:

- più f* (piano, more forte) appearing in the third, fifth, and sixth systems.
- sf* (sforzando) appearing in the fourth and seventh systems.

sempre *sf*

sf *sf*

sf *sfz* *sf* *sf* *sf*

sf *sf* *sf*

No. 1.

CHORUS.—HELP, LORD!

SOPRANO. *ff* Help, Lord! . . . help, Lord! . . . help, Lord!

ALTO. *ff* Help, Lord! . . . help, Lord! . . . help, Lord!

TENOR. *ff* Help, Lord! . . . help, Lord! . . . help, Lord!

BASS. *ff* Help, Lord! . . . help, Lord! . . . help, Lord!

Andante lento. $\text{♩} = 76.$

wilt Thou quite des - troy us?

wilt Thou quite des - troy us?

wilt Thou quite des - troy us? *dim.* The harvest now is o - ver, the

wilt Thou quite des - troy us? help, Lord!

dim. in u - en - do. *p*

and yet no pow - er com - eth to

The

summer days are gone, and yet no pow - er com - eth to help us,

help us!

har-vest now is o-ver, the summer days are gone, and yet no pow-er com-eth to

and yet no pow-er com-eth, com-eth to help us, no pow-er

cres. the har-vest now is o-ver, the sum-mer days are gone,

help us, *cres.* and yet no pow-er com-eth, com-eth to

com-eth to help us! the *cres.* har-vest now is o-ver, the har-vest now is

and yet no pow-er com-eth to help us,

cres. cen. do.

and yet no pow-er com-eth to help us, and yet no pow-er

help us, no pow-er com-eth to help us! the har-vest now is o-ver, the

o-ver, and yet no pow-er cometh, and yet no pow-er com-eth

the har-vest now is o-ver, the

cres. f

com - eth, cometh to help us, no pow-er com - eth to help us! the
 sum - mer days are gone, and yet no pow-er cometh to
 yet . . . no pow-er com - eth, and yet no pow-er cometh to
 sum-mer days are gone, and yet no pow-er cometh to help us, no pow - er
 har-vest now is o - ver, and yet no pow-er com-eth to help us, no
 help . . us, . . . and yet no pow-er cometh to help us, no pow-er com - eth to
 help us! the har-vest now is o - ver, the summer days are
 com - eth to help us, yet no pow-er cometh to help . . . us, . . . and yet no pow-er
 pow-er cometh to help us! the har-vest now is o - ver, the summer days are
 help us! the har-vest now is o - ver, the summer days are gone,
 gone, and yet no pow-er com-eth to help us, no pow-er com - eth,
 com - eth to help us! the har - vest now is o - ver, the har-vest now is

gone, and yet no pow-er cometh to help us! the har-vest now is
 and yet no pow-er cometh to help us! the har-vest now is o - ver, the har-vest now is
 and yet no pow-er cometh to help us, and yet no pow - er, no pow-er com-eth to
 o - ver, and yet no pow - er, no pow-er, no pow-er com-eth to

sf
più f

A *p*
 o - ver! Will then the Lord be no more God in Zi - on? will then the
 o - ver! Will then the Lord be no more God in Zi - on? will then the
 help us! Will then the Lord be no more God in Zi - on? will then the
 help us! Will then the Lord be no more God in Zi - on? will then the

p
p
p
p

A
p
sf

cres *cen* *do.*
 Lord be no more God in Zi - on? will then the
 Lord be no more God in Zi - on? will then the
 Lord be no more God in Zi - on? will then the
 Lord be no more God in Zi - on? will then the

cres *cen* *do.*
cres *cen* *do.*
cres *cen* *do.*
cres *cen* *do.*

cres *cen* *do.*
cres *cen* *do.*
cres *cen* *do.*
cres *cen* *do.*

sf

Lord be no more God in Zi - on? will then the Lord be no more God in

Lord be no more God in Zi - on? in Zi - on?

Lord be no more God in Zi - on? The har - vest now is o - ver, the summer days are

Lord be no more God in Zi - on? Will then the Lord be no

Zi - on? The har - vest now is

The har - vest now is o - ver, the summer days are gone, . . . and yet no

gone, and yet no pow - er cometh to help us, to help . . . us! Will then the

more God, will then the Lord be no more God in Zi - on, no more God in

o - ver, the sum - mer days are gone, . . . the sum - mer days are

pow - er com - eth to help us! Will then the Lord be no

Lord be no more God in Zi - on, no more God in

Zi - on? The har - vest now is o - ver, the har - vest now is

gone, . . the har-vest now is o-ver, the sum-mer days are gone. Help,
 more God, no more God in Zi-on? The harvest now is o- - -
 Zi-on, no more God in Zi-on? The harvest now is
 o-ver, the har-vest now is o-ver. Help,

Lord! help! The har-vest now is o-ver, is
 - ver, Lord! the har-vest now is o-ver, is
 o-ver, the sum-mer days are gone, the har-vest now is
 Lord! The har-vest now is o-ver, . . the har-vest now is

o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!
 o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!
 o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!
 o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!

RECITATIVE.
L'istesso tempo.

The deeps af-ford no wa-ter ;

The suckling's tongue now

And the riv-ers are ex-hausted !

L'istesso tempo.

cleav-eth for thirst to his mouth :

cres - cen - do. the in-fant chil-dren ask for

p cres - cen - do. The in-fant chil-dren ask for bread,

cres - cen - do. and there is no one break-eth it to feed them !

and there is no one,

bread,

cres. *sf* *p*

No. 2. DUET AND CHORUS.—LORD! BOW THINE EAR TO OUR PRAYER!

Sostenuto ma non troppo. SOLO. *dolce.*

1st SOLO SOPRANO. Zi - on

2nd SOLO SOPRANO. SOLO. *dolce.* Zi - on

CHORUS.

SOPRANO & ALTO in Unison throughout. Lord! bow Thine ear to our prayer! *sf*

TENOR & BASS in Unison throughout. Lord! bow Thine ear to our prayer!

Sostenuto ma non troppo. ♩ = 100. *pp*

spread - eth her hands for aid; and there is nei - ther help nor com - fort, Zi - on

spread - eth her hands for aid; and there is nei - ther help nor com - fort,

spreadeth her hands for aid; and there is neither help nor com - fort, there . is

Zi - on spreadeth her hands for aid; and there is neither help nor com - fort,

nei - ther help nor com - fort,
 nei - ther help nor com - fort,
 Lord ! bow Thine ear to our prayer !
 Lord !
dolce.
 Zi - on spread - eth her hands for aid ; and there is
dolce.
 Zi - on spread - eth her hands for aid, and there is
 bow Thine ear to our prayer !
p.
cres.
 nei - ther help nor com - fort, nei - ther help nor com - fort,
 nei - ther, there is nei - ther help nor com - fort, and there is
p.
 Lord ! bow Thine ear to our prayer !
p.

help nor com - fort, *sf* Zi - on spread - eth her hands for
 nei - ther help nor com - fort, *sf* Zi - on spread - eth her hands for
 bow Thine ear to our prayer! *f* Lord! bow Thine ear to our prayer! *p*

cres. *sf* *dim.*

A *sf* aid; and there is nei - ther help nor com - fort, and there is nei - ther help nor
 aid; and there is nei - ther help nor com - fort, and there is nei - ther help nor *sf*
 Lord! bow Thine ear to our prayer! *pp* Lord! bow Thine ear to our
 A *p*

f com - fort, there is nei - ther help nor com - fort, . . . and there is
 com - fort, *sf* and there is nei - ther help nor com - fort,
 Lord! *sf* prayer! *pp* Lord! bow Thine ear to our
cres. *dim.* *p*

nei - ther help nor com - fort, *cres.* **B** *sf* Zi - - on spread - eth her hands for
 nei - ther help nor com - fort, *cres.* *sf* Zi - - on spread - eth her hands for
 Lord! bow Thine ear to our prayer! *pp*
 prayer! *cres.* Lord! bow Thine ear to our *dim. p*
 aid; and there is nei - ther help nor com - fort, and there is
 aid; and there is nei - ther help nor com - fort, *dim.* and there is
 Lord! bow Thine ear to our prayer! *p*
 prayer! *p* Lord!
 nei - ther, and there is nei - ther help nor com - fort. *sf*
 nei - ther, . . . and there is nei - ther help nor com - fort. *sf*
 Bow Thine ear. *pp*
 bow Thine ear to our prayer. *dim.* *pp*

No. 3.

RECITATIVE.—YE PEOPLE, REND YOUR HEARTS.

OBADIAH (TENOR).

Ye peo - ple, rend your hearts, rend your hearts, and not your

gar-ments, for your transgres-sions ; the Prophet E - li - jah hath seal-ed the heav-ens through the

word of God. I therefore say to ye, Forsake your i - dols, re-turn to God ; for He is

slow to an - ger, and mer-ci-ful, and kind and gra-cious, and re - pent-eth Him of the e - vil.

No. 4.

AIR.—IF WITH ALL YOUR HEARTS.

OBADIAH.

Andante con moto. $\text{♩} = 72$.

pp

If with all your hearts ye tru-ly seek Me,

ye shall ev-er sure-ly find Me. Thus saith our God. If with

all your hearts ye tru-ly seek Me, ye shall ev-er sure-ly find Me.

Thus saith our God, thus . . saith our God. Oh! that I

knew . . where I might find Him, that I might e-ven come be-fore His pres-ence,

cres. *pp* *cres.*

Oh! that I knew . . . where I might find Him, that I might e - ven come be - fore His

pres - ence, come be - fore His pres - ence, oh! that I knew

where I might find Him. If with all your hearts ye tru-ly

seek Me, ye shall ev - er sure-ly find Me. Thus saith our God,

ye shall ev - er sure-ly find Me, thus saith our God.

cres.
pp
cres.
sf
p
dim.
pp
A
f
pp
sf
p
dim.
p

No. 5.

CHORUS.—YET DOTH THE LORD SEE IT NOT.

SOPRANO. *f* He mocketh

ALTO. *f* Yet doth the Lord see it not; He mocketh

TENOR. *f* He mocketh

BASS. *f* Yet doth the Lord see it not; He mocketh

Allegro vivace. ♩ = 96.

at us; yet doth the Lord see it

at us;

at us; yet doth the Lord see it not:

at us;

not, He mocketh at us, He mocketh at us; His curse hath fall - en down up .

He mocketh at us, He mocketh at us;

He mocketh at us, He mocketh at us;

He mocketh at us, He mocketh at us;

on us, His curse hath

His curse hath fall - en down up - on . . .

His curse hath fall - en up . . .

His curse hath fall - en down up - on us, fall - en down up -

fall - en down up - on us; His wrath will pur -

us, up - on us; His wrath will pur - sue us, till He des - troy us,

- on us, hath fall - en down up - on us; His wrath will pur -

- on us, hath fall - en down up - on us;

sf *sempre f*

- sue us, till He des - troy us, pur - sue . . . us, till He des -

till He des - troy us, till He des - troy us, His wrath will pur -

- sue us, till He des - troy us, pur - sue us, till He des - troy us,

f His wrath will pur - sue us, till He des - troy

A

[illegible]

till He des - troy us, His wrath will pur - sue us, till He des - troy us,
 - sue us, till He des - troy us, His wrath will pur -
 - sue us, till He des - troy us, His wrath will pur -
 fall - en down up - on us; . . . His wrath will pur - sue us, . . .
 His wrath will pur - sue us, till He des - troy us, His
 - sue us, till He des - troy us, His wrath will pur - sue us, till He des - troy us, till He des -
 - sue us, till He des - troy us, His wrath will pur - sue us, till He des - troy us,
 . . . till He des - troy us, . . . till He des - troy us,
 curse hath fall - en down up - on us, up - on us;
 - troy us, His wrath will pur - sue us, His wrath will pur -
 His wrath will pur - sue us, till He des - troy us,
 His curse hath fall - en down up - on us; . . .
 B
 B

His wrath will pur - sue us, till He des - troy us, His wrath will pur - sue us,
 - sue us, till He des - troy us, till He des - troy . . us, His wrath will pur - sue us,
 His wrath will pur - sue us, till He des - troy . . us, His wrath will pur - sue us,
 His wrath will pur - sue us, till He des - troy us, His wrath will pur - sue us,
 His wrath will pur - sue us, till He des - troy us, till He des -
 His wrath will pur - sue us, till He des - troy us, till He des -
 His wrath will pur - sue us, till He des - troy us, till He des
 His wrath will pur - sue us, till He des - troy us, till He des
 - troy us! For He, the Lord our God, He is a jeal - ous God;
 - troy us! For He, the Lord our God, He is a jeal - ous God;
 - troy us! For He, the Lord our God, He is a jeal - ous God;
 - troy us! For He, the Lord our God, He is a jeal - ous God;
 Grave. = 58.
 f

cres. cen - do. *cres.*

p and He vis - it - eth all the fa - thers' sins on the chil - dren

cres. cen - do. *cres.*

p and He vis - it - eth all the fa - thers' sins on the chil - dren

cres. cen - do. *cres.*

p and He vis - it - eth all the fa - thers' sins on the chil - dren

cres. cen - do. *cres.*

p and He vis - it - eth all the fa - thers' sins on the chil - dren

dim.

to the third and the fourth gen - er - a - - tion of them that hate

dim.

to the third and the fourth gen - er - a - - tion of them that hate

dim.

to the third and the fourth gen - er - a - - tion of them that hate

dim.

to the third and the fourth gen - er - a - - tion of them that hate

C *p* *cres.*

Him. His mer - cies on thou - sands

cres.

Him. His mer - cies on thou - sands

p *cres.*

Him. His mer - cies on thou - sands

p *cres.*

Him. His mer - cies on thou - sands

C *cres.* *cres.*

f fall, . . . His *p* mer - cies on thou - sands *cres.* fall- *f*

f fall, . . . His *p* mer - cies on thou - sands *cres.* fall- *f*

f fall, . . . His *p* mer - cies on thou - sands *cres.* fall- *f*

f fall, . . . His *p* mer - cies on thou - sands *cres.* fall- *f*

f trem. *p* *cres.* *f*

p fall on all them that love Him, . . . and *cres.*

p fall on all them that love Him, . . . and *cres.*

p fall on all . . . them that love . . . Him, . . . and *cres.*

p fall on all them that love Him, . . . and *cres.*

p *cres.*

f keep . . . His com - mand - - ments, *D*

f keep His com - mand - - ments, *f* His

f keep . . . His com - mand - - ments, His mer -

keep His com - mand - - ments, *D* His mer - cies . . . *sf*

f *sf*

[illegible]

dim.

fall, . . His mer - cies on thou - - sands fall,

dim.

thou - sands fall, on thou - - sands fall, His mer -

dim.

sands fall, on thou - sands fall, His

dim.

His mer - cies on thou - sands fall,

dim.

p

cres.

on thou - sands fall, on thou - sands fall, on

cres.

cies on . . thou - sands fall, His mer - cies on

cres.

mer - cies on thou - - - sands fall, on

cres.

on thou - sands fall, on thou - sands, thou - -

cres.

f

thou - sands fall, . . His mer - cies on thou - sands fall.

dim.

in - u - en - do.

p

thou - sands fall, . . His mer - cies on thou - sands fall.

dim.

in - u - en - do.

p

thou - sands fall, . . His mer - cies on thou - sands fall.

dim.

in - u - en - do.

p

thou - sands fall, . . His mer - cies on thou - sands fall.

dim.

in - u - en - do.

p

- sands fall, . . His mer - cies on thou - sands fall.

f

dim.

p

No. 6.

RECITATIVE.—ELIJAH! GET THEE HENCE.

AN ANGEL (ALTO).

E - li - jah! get thee hence; E - li - jah! de -

- part and turn thee east-ward: thi-ther hide thee by Che-rith's brook.

There shalt thou drink its wa-ters; and the Lord thy God hath com-mand - ed the

a tempo. Andante. *Recit.*
ra - vens to feed thee there: so do ac-cord-ing un-to His word. . .

a tempo. Andante. *Recit.*
p

No. 7.

DOUBLE QUARTET.

FOR HE SHALL GIVE HIS ANGELS CHARGE OVER THEE.

Allegro non troppo. ANGELS.

1st SOPRANO. For He shall give His an - gels charge o - ver

2nd SOPRANO. For He shall give His an - gels charge o - ver

1st ALTO. For He shall give His an - gels charge o - ver

2nd ALTO. For He shall give His an - gels charge o - ver

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

Allegro non troppo. ♩ = 126.

thee, for

thee, for

thee, for

thee, for

p That . . . they shall pro - tect thee in all the ways thou go - -

p That . . . they shall pro - tect thee in all the ways thou go - -

p That . . . they shall pro - tect thee in all the ways thou go - -

p That . . . they shall pro - tect thee in all the ways thou go - -

He shall give His an - gels charge o - ver thee ;

He shall give His an - gels charge o - ver thee ;

He shall give His an - gels charge o - ver thee ;

He shall give His an - gels charge o - ver thee ; *cres.*

- est, that . . they shall pro -

- est, that . . they shall pro -

- est, that . . they shall pro -

- est, that they shall pro -

cres. A that . . they shall pro - tect thee in all the ways thou go - est, . .

cres. that . . they shall pro - tect thee in all the ways thou go - est, . .

cres. that . . they shall pro - tect thee in all the ways thou go - est, . .

that . . they shall pro - tect thee in all the ways thou go - est, . .

tect thee, . . . pro - tect thee in all the ways, in all . . the

- tect thee . . . in all, in all the ways, in all . . the

- tect thee, shall pro - tect thee in all the ways, in all . . the

- tect thee, shall pro - tect thee in all the ways, in all . . the

A

[illegible]

35

p *cres.*

hands shall up-hold and guide thee, . . . lest . . . thou dash thy foot a-against a

hands shall up-hold and guide thee, . . . lest thou dash thy

hands shall up-hold and guide thee, lest thou dash thy foot,

hands shall up-hold and guide thee, . . . lest thou

f shall up-hold and guide thee, lest thou dash thy

shall up-hold and guide thee, . . . lest thou dash . . . thy

shall up-hold and guide thee, . . . lest thou

shall up-hold and guide thee, . . . lest thou dash thy foot

f *dim.*

sf

stone, they shall up-hold . . . thee; for He shall give His

foot a-against a stone, they shall up-hold thee; for He shall give His

dash . . . thy foot, they shall up-hold thee; for He shall give His

dash thy foot a-against a stone, they shall up-hold thee; for He shall give His

foot a-against a stone, . . . they shall . . . up-hold,

foot . . . a-against a stone, . . . shall up-hold,

cres.

dash thy foot . . . a-against a stone, they shall up-

a-against a stone, they shall up-

p *cres.*

[illegible]

- hold and guide thee; that they shall pro - tect . . .

- hold and guide thee; that they shall pro - tect

- hold and guide . . . thee; that they shall pro -

- hold and guide thee; that they shall pro - tect . . .

- hold and guide thee; that they shall pro - tect . . . thee in

- hold and guide . . . thee; that they shall pro - tect thee in

- hold and guide thee; that they shall pro - tect . . . thee in

- hold and guide thee; that they shall pro - tect . . . thee in

dim. *p*

cres. *f*

thee in all the ways thou go - est, . . . they shall pro - tect . . .

thee in all the ways thou go - - - est, pro - tect . . .

cres. *f*

- tect thee in all the ways thou go - - - est, pro - tect

. . . thee in all the ways thou go - est, . . . shall pro - tect

all the ways thou go - est, they, they shall pro - tect . . .

all the ways thou go - est, they . . . shall pro - tect

all the ways thou go - est, *f* shall . . . pro - tect . . .

all the ways thou go - est, shall . . . pro - tect . . .

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thee, they, . . . they shall, they shall pro - tect . . . thee in all . . . the . .
 thee, that they shall pro - tect . . . thee in all . . .
 thee, they, . . . they shall pro - tect thee . .
 thee, that they shall pro -
 thee, that they shall pro - tect . .
 thee, that they shall pro -
 thee, that they shall pro - tect thee . .
 thee, they . . . shall pro - tect thee . .
 p

ways, . . . the ways thou go - - est,
 the ways thou go - - est,
 in all . . . the ways thou go - - est,
 - tect thee in all the ways thou go - - est,
 thee in all the ways thou go - - est, shall pro -
 - tect thee in all the ways thou go - - est,
 in all the ways thou go - - est,
 in all the ways thou go - - est,
 p

[illegible][illegible]

RECITATIVE.—NOW CHERITH'S BROOK IS DRIED UP.

AN ANGEL. (ALTO.)

Now Cherith's brook is dri-ed up, E-li-jah, a-rise and depart, and

get thee to Za-re-phath; thi-ther a-bide: for the Lord hath command-ed . .

a tempo. Andante.

. . . a wid-ow wo-man there to sus-tain thee. And the bar-rel of meal shall not

Recit.

waste, nei-ther shall the cruse of oil fail, . . un-til the

a tempo.

day that the Lord send-eth rain . . up-on the earth. . . .

No. 8. RECITATIVE AND AIR.—WHAT HAVE I TO DO WITH THEE?

Andante agitato. ♩. = 66.

p sf p sf

THE WIDOW. *Recit.*

What have I to do with thee, O man of

God? . . . art thou come to me to call my sin un-to re-membrance? to slay my

f f pp

son art thou come hi - ther? Help me, . . . man of God! . . . my son is

cres. p a tempo. sf p

sick! and his sick - ness is so

cres. sf

sore, that there is no breath left . . in

f

cres. *f* *p*

him, no . . breath . . left, no breath, no

sf *p*

breath left in him! I

sf

go mourning all the day long; I lie down and weep at night I

A

p *cres.* *p*

go mourn-ing all the day long; I lie down and weep at

cres. *sf* *p*

night. See mine af - flic - tion, see mine af -

cres.

cres.

- flic - tion. Be thou . . the or - phan's help -

f *dim.* *p*

- er, be thou, thou . . the or - phan's help - er! . . . I

cres. *sf* *p*

go mourning all the day long; I lie down and weep at night.

B *sf* *p* *sf*

See mine af - flic - tion Be thou the or - phan's help - er!

cres. *sf* *p* *sf* *p*

See . . mine af - flic - tion. Be thou the or - phan's help -

cres. *dim.* *p*

er! Help my son!

sf *sf* *dim.*

ritard. *ELIJAH. Recit.*
there is no breath left in him! Give me thy . .

pp ritard.

son. Turn un-to her, O Lord my God; turn un-to her,

Andante sostenuto. ♩ = 58.

p *p*

O turn in mer - cy, in mer - cy help this wid-ow's son! in mer - cy

cres. *p*

p *pp* *cres.* *pp*

cres. *sf* *C*

help this widow's son! Lord, . . in mer-cy help this widow's son! For Thou art

cres. *p*

p

gracious, and full of com-pas-sion, and plen-teous in mer-cy and truth, for Thou art

cres. *p*

cres. *f*

gra-cious, and full of com-pas-sion, and plenteous in truth and in mer - cy.

cres. *f* *pp*

pp *cres.*

Lord, . . my God, . . . let the spir - it of this child . . . re -

Andante con moto. *♩* = 63.

pp *pp*

f *al* *THE WIDOW.*

- turn, that he a - gain may live! . . Wilt thou shew

dim. *pp*

won - ders, won - - - ders to the dead?

sf *dim.* *pp*

There is no breath, . . . no breath in him! . .

sf *cres.* *f* *pp*

99 ELIJAH.
cres.

Lord, . . my God, . . let the spir - it of this child . . re - turn, that he a -

p *cres* *cen* *do.*

105 THE WIDOW. *Recit.* *sf*

- gain may live! Shall the dead a - rise, the dead a - rise and praise thee?

f

D ELIJAH. *Recit.* *sf*

Lord, my God, O let the spir - it of this child re - turn, that he a - gain may

sf *pp*

live!

a tempo.

cres.

f

The

Lord hath heard thy pray - - er, the soul of my son . . re -

pp

cres.

sf

vi - veth, my son re - vi - - - veth.

sf

sf

f

164 ELIJAH.

Recit.

my son re - vi - - - veth! Now be - hold, thy son liv - eth!

f

f

p

THE WIDOW.

Now by this I know that thou art a man of God, and that His word in thy

a tempo. ♩ = 76.

cres.

cres.

mouth is the truth. . . What shall I ren - der to the

f *p*

cres. *f* *p*

Lord, . . . ren - der for all His ben - e - fits to me?

ELIJAH.

Thou shalt love the

p

with all my soul, and with

Lord thy God, love Him with all thine heart, and with all thy soul, and with

f *p* *cres.*

all . . . my might. O . . . bless - ed are they who fear . . .

all . . . thy might. O . . . bless - ed are they, . . . are they who fear

sf *p* *f* *dim.* *p*

No. 9.

CHORUS.—BLESSED ARE THE MEN WHO FEAR HIM

(SOLO.)
Him !
(SOLO.)
Him !
Allegro moderato. $\text{♩} = 96.$
p *legato.*

SOPRANO. (CHORUS.) *p*
Bless - - ed are the men who
fear Him : they ev - er walk in the ways of
peace, *TENOR.* *p* bless - - - ed, *cres.*
Bless - ed are the men who fear Him : they ev - er
cres.

Mendelssohn's *Elijah*.—Novello's Edition.

[illegible]

ri - seth light, light to the up - - right,

Through dark - ness

ri - seth light . . . to the up - - right,

Through dark - ness

Through dark - ness ri - seth light,

ri - seth light, ri - seth light . . . to the up - -

Through dark - ness ri - seth light . . . to the up - right,

Through dark - ness ri - seth

cres. cen do al

light. He is gra - cious, com - pas - sionate, com -

- right. He is gra - cious, com - pas - sionate, com -

light. He is gra - cious, com - pas - sionate, com -

light. He is gra - cious, com - pas - sionate, com -

- pas - sionate: He is right - - - eous. Bless - ed

- pas - sionate: He is right - - - eous. Bless - ed

- pas - sionate: He is right - - eous. Bless - ed are the

- pas - sionate: He is right - - - eous.

are the men who fear Him, Bless - ed the men who

are the men who fear Him, are the men who

men who fear Him, Bless - ed are the men who

. . . Through dark - ness ri - seth light. . . . Bless -

dim. *p*

sf *sempre f* *sf*

fear Him: they ev - er walk in the ways of peace, Bless - ed
 fear Him: . . . they ev - er walk in the ways of peace. Through dark - ness
 fear Him: they . . . ev . . . er walk in the ways of
 . . . ed are the men who walk in the
 are the men who fear Him. Through dark - ness ri - seth
 ri - seth light, . . . through dark - ness ri - seth light.
 peace. Through dark - ness ri - seth light, ri - seth
 ways of peace. Through dark - ness ri - seth light. . .
 light, light . . . to the up - - right. . . Bless - ed
 Bless - ed are the men who fear Him, Bless - ed . . .
 light. Bless - ed are the men who fear . . .
 . . . Bless - ed are the men who
 . . .

cres. *f* *p* *dim.*

are the men who fear Him: they ev . . er walk in the ways of

are the men who fear Him: they ev . . er walk . . in the ways of

Him, bless . . ed: they ev . . er walk . . in the ways of

fear . . Him: they ev . . er walk in the ways of

p

Musical score for "The Peace of the Lord" in G major (one sharp). The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano. The lyrics are: "The peace of the Lord is with you, / Bless ed, / Who have loved the Lord your God."

The score is written on five staves. The first four staves are for the vocal parts, and the fifth staff is for the piano accompaniment. The piano part features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

The lyrics are: "The peace of the Lord is with you, / Bless ed, / Who have loved the Lord your God."

The musical score is for the hymn "Blessed." It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the lyrics "Bless - ed," on a long note. The piano accompaniment begins with a series of sixteenth-note runs in the right hand and a simple bass line in the left hand. The score is marked with dynamics such as *pp* (pianissimo) and *p* (piano). The overall style is that of a late 19th or early 20th-century hymn tune.

No. 10.

RECITATIVE AND CHORUS.—AS GOD THE LORD.

Grave. ♩ = 60. ELIJAH.

As God the Lord of Sab - a - oth liv - eth, be - fore

f *fp* *fp* *pp*

Recit.

whom I stand, three years this day ful - fil - led, I will shew my-self un-to A - hab ;

f Recit. *f*

a tempo. *Recit.*

and the Lord will then send rain a - gain . . up - on the earth.

f a tempo. *f* *p* *Recit.* *p*

Allegro vivace. ♩ = 144.

p *cres* *cen* *do.*

cres *cen* *do.*

AHAB. *Recit.*

Art thou E - li - jah ? art

f *f*

thou, art thou he that troubleth Is - ra-el?

THE PEOPLE. *f a tempo.*

Thou art E -

Thou art E -

Thou art E -

Thou art E -

Thou art E -

f a tempo.

f a tempo.

f a tempo.

f a tempo.

f a tempo.

f a tempo.

li - jah, thou, he that trou - - bleth Is - ra - el!

li - jah, thou, he that trou - - bleth Is - ra - el!

li - jah, thou, he that trou - - bleth Is - ra - el!

li - jah, thou, he that trou - - bleth Is - ra - el!

sf

32 ELIJAH. *Recit.*

I never troubled Is - rael's peace: it is thou, A-hab, and all thy father's house. Ye . .

f

f

f

a tempo.

have for-sa-ken God's commands: and thou hast fol-low'd Baal - im! Now send

p *sf* *a tempo.* *f*

Recit.

and ga - ther to me, send and ga - ther to me the whole of Is - ra -

p *f* *Recit.*

*a tempo.**Recit.*

- el un - to Mount Car - mel: there

f a tempo. *p* *f*

sum-mon the prophets of Baal, and al - so the prophets of the groves, who are

tr *sf* *tr* *sf*

B*a tempo.*

feast-ed at Jez - e - bel's ta - ble. Then, then we shall see whose God is the

tr *sf* *p*

CHORUS.

cres.

f

And then we shall see whose God is Lord.

And then we shall see whose God is God the Lord.

And then we shall see whose God is God the Lord.

TUTTI. Lord. And then we shall see whose God is God the Lord.

cres - cen - do. f

ELIJAH. Recit.

Rise then, ye priests of Baal: se-lect and slay a bul-lock, and put no fire un-der it: up-lift your

Maestoso. $\text{♩} = 80.$

voi-ces and call the god ye wor-ship; and I then will call on the Lord Je-ho-vah:

Allegro vivace. $\text{♩} = 92.$

and the God who by fire shall

an-swer, let him be God.

CHORUS.

cres.

Yea ; and the God who by fire shall

cres.

Yea ; and the God who by fire shall

cres.

Yea ; and the God who by fire shall

cres.

Yea ; and the God who by fire shall

cres.

cen

f an - swer, let *p* him be God.

f an - swer, let *p* him be God.

f an - swer, let *p* him be God.

f an - swer, let *p* him be God.

f an - swer, let *p* him be God.

do. *f* *p*

ELIJAH. *Recit.*

Call first up-on your god : your num-bers are ma - ny : I, e - ven I, on - ly re-main,

p

Lento.

one prophet of the Lord ! Invoke your for - est-gods and mountain-de - i - ties.

p

No. 11.

CHORUS.—BAAL, WE CRY TO THEE.

1st
SOPRANO.2nd
SOPRANO.1st
ALTO.2nd
ALTO.1st
TENOR.2nd
TENOR.1st
BASS.2nd
BASS.

Baal, we
Baal, we
Baal, we
Baal, we
Baal, we cry to thee, Baal, we cry to thee, hear and an - - swer us!
Baal, we cry to thee, Baal, we cry to thee, hear and an - - swer us!
Baal, we cry to thee, Baal, we cry to thee, hear and an - - swer us!
Baal, we cry to thee, Baal, we cry to thee, hear and an - - swer us!
Baal, we cry to thee, Baal, we cry to thee, hear and an - - swer us!
Andante Grave e Maestoso. ♩ = 84.

cry to thee, Baal, we cry to thee, hear and an - - swer us!
cry to thee, Baal, we cry to thee, hear and an - - swer us!
cry to thee, Baal, we cry to thee, hear and an - - swer us!
cry to thee, Baal, we cry to thee, hear and an - - swer us!
Heed the sac - ri - fice we
Heed the sac - ri - fice we
Heed the sac - ri - fice we
Heed the sac - ri - fice we

[illegible]

A *mf* *f*

us! Heed the sac-ri-fice we of-fer! Baal, O hear us, and an-swer us!

us! Heed the sac-ri-fice we of-fer! Baal, O hear us, and an-swer us!

mf *f*

us! Heed the sac-ri-fice we of-fer! Baal, O hear us, and an-swer us!

us! Heed the sac-ri-fice we of-fer! Baal, O hear us, and an-swer us!

A *f*

us! Baal, O hear us, and an-swer us! Heed the

us! Baal, O hear us, and an-swer us! Heed the

us! Baal, O hear us, and an-swer us! Heed the

us! Baal, O hear us, and an-swer us! Heed the

A *mf* *f sf sf sf f*

Baal, O hear us, and an-swer us! Baal, we cry to thee,

Baal, O hear us, and an-swer us! Baal, we cry to thee,

Baal, O hear us, and answer us! Baal, we cry to thee,

Baal, O hear us, and answer us! Baal, we cry to thee,

sf *f*

sac-ri-fice we of-fer! Baal, O hear us, and an-swer us! Baal, we cry to thee, Baal, we

sac-ri-fice we of-fer! Baal, O hear us, and an-swer us! Baal, we cry to thee, Baal, we

sac-ri-fice we of-fer! Baal, O hear us, and answer us! Baal, we cry to thee, Baal, we

sac-ri-fice we of-fer! Baal, O hear us, and answer us! Baal, we cry to thee, Baal, we

sf sf sf f sf sf

Baal, O hear and an - - swer us!

Baal, O hear and an - - swer us!

Baal, O hear and an - - swer us!

Baal, O hear and an - swer, an - swer us!

cry to thee, hear and an - - swer us!

cry to thee, O an - swer us!

cry to thee, hear and an - - swer us!

cry to thee, hear and an - - swer us!

Allegro non troppo. ♩ = 160.

f staccato.

SOPRANO.

Baal, . . . O

ALTO.

Hear us, Baal! Hear, mighty god!

TENOR.

Baal, . . . O

BASS.

Hear us, Baal! Hear, mighty god!

f

mf

an - swer us! Baal, . . .

Hear us, Baal! Hear, might-y god!

an - swer us! Baal, . . .

Hear us, Baal! Hear, might-y god!

f *mf*

. . . . O an - swer us! Baal, let thy flames fall . . .

. . . . O an - swer us! Baal, let thy flames fall . . .

f *sf*

. . . and ex - tir - pate the foe!

Baal, let thy flames

. . . and ex - tir - pate the foe!

Baal, let thy flames

B

Hear us, Baal!

fall and ex - tir-pate the foe! Hear us, Baal!

Hear us, Baal!

fall and ex - tir-pate the foe! Hear us, Baal!

cres. *ff*

mf *dim.* *f*

Hear, mighty god! Baal, . . . O an - swer us! Baal,

mf *dim.*

Hear, mighty god! Baal, . . . O an - swer us!

mf *dim.* *f*

Hear, mighty god! Baal, . . . O an - swer us! Baal,

mf *dim.*

Hear, mighty god! Baal, . . . O an - swer us!

mf *dim.* *cres.*

let thy flames fall and ex - tir-pate the foe! . . .

let thy flames fall and ex - tir-pate the foe! . . .

Baal, let thy flames fall . . . and ex - tir - pate the

cres.

Hear us, foe! . . . Hear us, Baal! Hear, mighty god!

f

mf

Baal! Hear, mighty god!

f

Hear us, Baal! Hear, mighty god! . . . O hear us, O

Hear us, Baal! Hear, mighty

Hear us, Baal! Hear, mighty god! . . . O hear us, O

Hear us, Baal! Hear, mighty

piu f *ff*

mf *dim.*

hear us! Baal, . . . O hear us! Baal, . . . O

god! Baal, . . . O hear us! Baal, . . . O

hear us! Baal, . . . O hear us! Baal, . . . O

god! Baal, . . . O hear us! Baal, . . . O

mf *dim.*

hear . . . us! Baal, . . . hear . . .

hear . . . us! Hear . . . us!

hear . . . us! Hear . . . us!

hear . . . us! Hear . . . us!

dim *in - u - en - do.*

67

us!

dim.

hear . . .

dim.

hear . . . us!

f

hear . . . us!

dim in u en do.

hear us!

hear us!

hear us!

hear us!

hear us!

hear . . . us!

sf

sf

dim.

p

No. 12.

RECITATIVE.—CALL HIM LOUDER.

ELIJAH.
RECITATIVE.—CALL HIM LOUDER.

Call him loud - er, for he is a god! He talketh; or he is pursu - ing; or he is in a

jour - ney; or, per - ad - ven - ture, he sleepeth: so a - waken him: call him loud - er, call him loud - er.

p *pp* *sf* *sf*

CHORUS.—HEAR OUR CRY, O BAAL!

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro. ♩ = 160.

f

Hear our cry, O Baal! . . .

Hear our cry, O Baal! . . . now a -

cry, O Baal! . . . now a - rise, . . . now a -

now a - rise, . . . now a - rise, . . . now a -

Baal! now a - rise! where - fore slum - - ber? now a -

- rise, now a - rise! where - fore slum - - ber? now a -

- rise, now a - rise! where - fore slum - - ber? now a -

- rise, now a - rise! where - fore slum - - ber? now a -

rise! where-fore slum - - ber? now a - rise! where-fore slum - ber?

rise! where-fore slum - - ber? now a - rise! where-fore slum - ber?

rise! where-fore slum - - ber? now a - rise! where-fore slum - ber?

rise! where-fore slum - - ber? now a - rise! where-fore slum - ber?

rise! where-fore slum - - ber? now a - rise! where-fore slum - ber?

No. 13.

RECITATIVE.—CALL HIM LOUDER.

ELIJAH.

f Call him loud-er! he hear-eth not. With knives and lan-cets cut yourselves af-ter your

man-ner : leap up-on the al - tar ye have made :

Allegro molto, ♩ = 160.

f call him, and prophesy ! Not a voice will answer you ; none will lis-ten, none heed you.

f *f* *f*

CHORUS.—BAAL ! HEAR AND ANSWER.

Presto.

SOPRANO. Baal !

ALTO. Baal !

TENOR. Baal ! *ff*

BASS. Baal ! *ff*

Presto. ♩. = 126.

Hear and an - swer, Baal !

Hear and an - swer, Baal !

Hear and an - swer, Baal !

Hear and an - swer, Baal !

ff staccato.

hear and an - swer, Baal ! Mark ! how the scorn - er de -

hear and an - swer, Baal ! Mark ! how the

hear and an - swer, Baal !

hear and an - swer, Baal ! Baal !

ff sf sf

ri - deth us mark! how the scorn - er de - ri - deth
 scorn - er de - ri - deth us! mark! how the scorn - er de -
 Mark! how the scorn - er de - ri - deth, de - ri -
 Mark! how the scorn - er de - ri - deth us! mark! how the

us! Hear and
 ri - deth us! Hear and an - swer, Baal!
 deth us! Hear and an - swer, Baal!
 scorn - er de - ri - - - deth! Hear and

an - swer, Baal! hear and
 hear and an - swer, Baal!
 hear and an - swer, Baal!
 an - swer, Baal! hear and

an - swer, Baal! hear and an - - swer,
 hear and an - - swer, hear and
 hear and an - - swer, hear and
 an - swer, Baal! hear and an - - swer,

hear and an - swer, Baal! Mark! how the
 an - - swer, hear and an - swer, Baal! Mark! how the
 an - - swer, hear and an - swer, Baal! Mark! how the
 hear and an - swer, Baal! Mark! how the

scorn - er de - ri - deth us, . . de - ri - deth us, . . de -
 scorn - er de - ri - deth us, . . de - ri - deth us, . . de -
 scorn - er de - ri - deth us, . . de - ri - deth us, . . de -
 scorn - er de - ri - deth us, . . de - ri - deth us, . . de -

E

ri - deth us! Hear and an - swer, hear and an - swer,
 ri - deth us! Hear and an - swer, hear and an - swer,
 ri - deth us! Hear and an - swer, hear and
 ri - deth us! Hear and an - swer, hear and

E

hear and an - swer, hear and an - swer, Baal! hear and
 hear and an - swer, hear and an - swer, Baal! hear and
 an - swer, hear and an - swer, Baal!
 an - swer, hear and an - swer, Baal!

an - swer, hear and an - swer, hear and an - swer,
 an - swer, hear and an - swer, hear and an - swer,
 hear and an - swer, hear and an - swer,
 hear and an - swer, hear and an - swer,

Baal!

hear and an - swer, Baal!

hear and an - swer, Baal!

Baal! hear and an - swer, hear and

Baal! hear and an - swer, hear and

Baal! hear and an - swer, hear and

Baal! hear and an - swer, hear and

an - swer, hear and an - swer, hear and an - swer!

an - swer, hear and an - swer, Silent: hear and an - swer!

an - swer, hear and an - swer, hear and an - swer!

an - swer, hear and an - swer, hear and an - swer!

Silent: ff

ELIJAH. 75

Adagio. $\text{♩} = 63$. Draw near, all ye peo - ple: come to me!

p *cres.* *cen.* *do.* *sf f*

No. 14.

AIR.—LORD GOD OF ABRAHAM.

($\text{♩} = 63$.)

ELIJAH.

Lord God of A - bra-ham, I - saac, and Is - ra-el! this

p *dim.* *cres.*

cres. *cen.* *do.* *f* *dim.*

day let it be known that Thou art God; and that I am Thy ser - vant! Lord God of A - bra-ham!

cres. *f* *dim.* *p*

cres. *dim.*

O shew to all this peo - ple . . that I have done these things . . ac-cord-ing to Thy

p *cres.* *sf* *dim.*

word! O hear me, Lord, and an - swer me, O hear me, Lord, and an - swer

p *cres.*

cres. - cen - do. *ff*

me; Lord God of A - bra-ham, I - saac, and Is - ra - el! O

cen - do. *ff* *p*

cres. *sf* hear me, O hear me and an - swer me; and shew this peo - ple that Thou art Lord God;

cres. *f* *p*

and let their hearts a - gain be turn - ed! O shew this peo - ple that

p *cres.*

dim. Thou art Lord God; and let their hearts a - gain be turn - ed! Lord, . .

p *mf* *mf*

and let their hearts, and let their hearts a - gain be turn - ed! . .

p *pp* *pp*

No. 15.

QUARTET.—CAST THY BURDEN UPON THE LORD.

Più adagio. ♩ = 52.

SOPRANO. *pp* Cast thy bur - den up - on the Lord, and He shall sus -

ALTO. *pp* Cast thy bur - den up - on the Lord, and He shall sus -

TENOR. *pp* Cast thy bur - den up - on the Lord, and He shall sus -

BASS. *pp* Cast thy bur - den up - on the Lord, and He shall sus -

Più adagio. ♩ = 52.

pp

Ped. *

cres.

- tain thee. He nev - er will suf - fer the right - eous to fall: He is at thy

cres.

- tain thee. He nev - er will suf - fer the right - eous to fall: He . . is at thy

cres.

- tain thee. He nev - er will suf - fer the right - eous to fall: He is at thy

cres.

- tain thee. He nev - er will suf - fer the right - eous to fall: He is at thy

pp

Ped. *

cres - - cen - - do.

right hand. Thy mer - cy, Lord, is great ;

cres - - cen - - do.

right hand. Thy mer - cy, Lord, is great ;

cres - - cen - - do.

right hand. Thy mer - cy, Lord, is great ;

cres - - cen - - do.

right hand. Thy mer - cy, Lord, is great ;

and far a - bove the

dim.

Ped.

*

p

heav'ns.

dim.

Let none be made a - sha - med that

p

heav'ns.

dim.

Let none be made a - sha - med that

p

heav'ns.

dim.

Let none be made a - sha - med that

p

heav'ns.

dim.

Let none be made a - sha - med that

p

cres.

dim.

Ped.

*

Ped.

*

wait up - on Thee.

wait up - on . Thee.

wait up - on . Thee.

wait up - on Thee.

pp

Ped.

*

No. 16. { RECITATIVE.—O THOU, WHO MAKEST THINE ANGELS SPIRITS.
CHORUS.—THE FIRE DESCENDS FROM HEAVEN.

ELIJAH. *cres.*

O Thou, who ma - kest Thine an - gels spi - rits; Thou, whose

pp

min-is-ters are fla - ming fires, . . let them now de - scend!..

cres.

THE PEOPLE.

SOPRANO. *f*

The fire descends from

ALTO. *f*

The fire descends from

TENOR. *f*

The fire descends from heav'n,

SOLO. *f* CHORUS. *f*

The fire descends from heav'n,

Allegro con fuoco. ♩ = 152.

ff *p* *cres.* *cen* *-* *do.* *f*

heav'n, the fire descends from heav'n,

heav'n, the fire descends from heav'n,

the fire descends from heav'n, the fire descends from

the fire descends from heav'n, the fire descends from

f

the fire descends from heav'n, fire descends from

the fire descends from heav'n, fire de-scends ;

heav'n, from heav'n, fire descends from

heav'n, from heav'n ; the flames consume his off - 'ring, his

f *sf*

heav'n, fire descends from heav'n,

the flames con - sume his off - 'ring, his off - 'ring, the flames con -

heav'n ; fire descends, the flames con - sume his

off - 'ring, the flames con - sume, con - sume his off - 'ring !

sf

[illegible]

off - 'ring, the flames con - sume
 the flames con - sume his off
 off - 'ring, the flames con - sume his off - 'ring, his
 - sume his off - 'ring, the flames con - sume

his off - 'ring! .. Be - fore Him up - on your fa - ces
 'ring! Be - fore Him up - on your fa - ces
 off - 'ring! Be - fore Him up - on your
 his off - 'ring! Be - fore Him up - on your

fall, be - fore Him up - on your fa - ces fall, be - fore Him up - on your fa - ces
 fall, be - fore Him up - on your fa - ces fall, be - fore Him up - on your fa - ces
 fa - ces fall, be - fore Him, be - fore Him fall, be - fore Him up - on your fa - ces
 fa - ces fall, be - fore Him, be - fore Him fall, be - fore Him up - on your fa - ces

60

fall, be - fore Him *pp* up - on your

fall, be - fore Him *pp* up - on your

fall, be - fore Him *pp* up - on your

fall, be - fore Him *pp* up - on your

sf *p* *dim.*

43

B

pp *cres.* *f*

fa - ces fall ! The Lord is God, the Lord is God : O Is - - ra - el, hear ! Our God

pp *cres.* *f*

fa - ces fall ! The Lord is God, the Lord is God : O Is - - ra - el, hear ! Our God

pp *cres.* *f*

fa - ces fall ! The Lord is God, the Lord is God : O Is - - ra - el, hear ! Our God

pp *cres.* *f*

fa - ces fall ! The Lord is God, the Lord is God : O Is - - ra - el, hear ! Our God

B

pp *cres.* *f* *sf*

The Lord is God, the Lord is God : O Is - - ra - el, hear ! Our God

is one Lord; and we will have no o - ther gods . . be - fore the Lord!

is one Lord; and we will have no o - ther gods . . be - fore the Lord!

is one Lord; and we will have no o - ther gods . . be - fore the Lord!

is one Lord; and we will have no o - ther gods . . be - fore the Lord!

ELIJAH. *Recitative.*

f

Take all the prophets of Baal; and let not one of them es-cape you:

Recitative.
(Drum roll.)

sempre p

ff

a tempo. Allegro vivace.

bring them down to Kishon's brook, and there let them be

ff a tempo. Allegro vivace.

slain.

THE PEOPLE.

f

Take all the prophets of Baal; and let not one of them es-cape us: bring all, and slay them!

f

Take all the prophets of Baal; and let not one of them es-cape us: bring all, and slay them!

f

Take all the prophets of Baal; and let not one of them es-cape us: bring all, and slay them!

f

Take all the prophets of Baal; and let not one of them es-cape us: bring all, and slay them!

ff

sf

sf

Attacca

No. 17.

AIR.—IS NOT HIS WORD LIKE A FIRE ?

ELIJAH.

Andante con fuoco e marcato. $\text{♩} = 92$.

Is not His word . . . like a fire :

and like a ham - mer that break - eth the rock, like a

ham - mer that break - eth the rock, that break - eth the rock in - to

piec - es ? like a ham - mer, and like a

f *fp* *p* *f* *fp* *p* *p* *p* *pp*

ham - - mer, a ham - - mer that break eth the

f *sf*

cres.

rock? His word is .. like a .. fire: and like a

sf *f* *p* *pp*

ham - - mer, a ham - - mer that break - eth the

f *sf*

cres.

A

rock. For God is

p *sf* *p*

an - gry, an - gry with the wick - ed ev - 'ry day, for

f *sf*

sf God is an - gry with the wick - ed ev - 'ry day : *p* and

p *pp*

if the wick - ed turn not, the Lord will whet His

p

sword, will whet His sword ; and He hath

cres. *cres.* *cen*

bent His bow, and made it

f *sf* *do.*

rea - dy, made it rea - dy,

f *sf*

sf *f*

rea - dy. Is not His word . . like a

fp *p*

B *f* *p*

fire : and like a

ham - mer that break - eth the rock, like a ham - mer that break - eth the

sempre p

rock, and like a ham - mer, and like a

pp

ham - mer, a ham - mer that break - eth the

cres *cen* *do.*

sf

rock, that break - eth the rock, that break - eth the

f *p*

rock, and like a ham - mer, a ham - mer that

cres *cen*

break - eth the rock, is not His word like a

do. *p*

ham - mer that break - eth the rock, is not His

word like a ham - mer that break - eth, . . .

cres *cen* *do.*

that break - eth the rock? Is not His

f

word like a ham - mer that break - eth the rock?

f *ff* *Tempo 1mo.*

No. 18.

AIR.—WOE UNTO THEM.

ALTO.

Woe, woe un - to them who for - sake Him! de - struc - tion shall fall up -

Lento. ♩ = 96.

pp

- on them, for they have trans - gress - ed, trans - gress - ed a - gainst Him. Though

p

they are by Him re - deem - ed, . . . by Him re - deem - ed, though they are by Him re -

p

- deem - ed, yet they have spo - ken false - ly a - gainst Him, spo - ken

cres. cen. do.

cres. cen. do.

false - ly a - gainst Him. . . Woe, woe un - to them who for - sake Him! de -

f *dim - in - u - en - do.* *pp*

- struc - tion shall fall up - on them. Though they are by Him re - deem - ed,

cres. sf

cres. pp

from Him have they fled, though they are by Him re - deem - ed, e - ven

p *A* *cres. f* *p*

cres. cres.

from Him have they fled. Woe un - to them!

woe . . . un - to them!

woe . . . to . . . them!

pp

pp

No. 19.

RECITATIVE.—O MAN OF GOD, HELP THY PEOPLE!

OBADIAH.

O man of God, help thy peo - ple! Among the i - dols of the Gentiles, are there

a - ny that can com - mand the rain, or cause the heav'ns to give their

show - ers? The Lord our God a - lone can do these things.

p

p

RECITATIVE AND CHORUS.—O LORD, THOU HAST OVERTHROWN.

ELIJAH.

O Lord, Thou hast o-ver-thrown Thine en - emies, and de-stroy'd them. Look

down on us from hea - ven, O Lord; re-gard the dis-tress, the dis-tress of Thy peo - ple:

Andante sostenuto. $\text{♩} = 66.$

p legato.

o - pen the heavens and send us re-lief: help, help Thy ser - vant now, O God!

cres. *pp*

THE PEOPLE.

SOPRANO. *pp*

O - pen the hea-vens and send us re-lief: help, help Thy ser - vant now, O God!

ALTO. *pp*

O - pen the hea-vens and send us re-lief: help, help Thy ser - vant now, O God!

TENOR. *pp*

O - pen the hea-vens and send us re-lief: help, help Thy ser - vant now, O God!

BASS. *pp*

O - pen the hea-vens and send us re-lief: help, help Thy ser - vant now, O God!

mf *pp* *pp*

ELIJAH. *p*

Go up now, child, and look toward the sea. Hath my prayer been heard by the

pp

cres.

f *THE YOUTH. Recit.*

Lord? There is nothing. The heav'ns are as brass, they are as brass a -

f *Recit.* *p* *pp*

A
ELIJAH. *a tempo.*

bove me. When the hea - vens are clo - sed up be - cause they have sin - ned, . .

p a tempo. legato.

cres.

. . have sin - ned against Thee, yet if they pray and con - fess, con - fess Thy Name, . . and

f *p*

turn from their sin when Thou dost af - flict them : then hear from heav'n, and for

cres. *sf* *p*

give . . the sin! Help! send Thy ser - vant help, . . O God!

p

THE PEOPLE.

Then hear from heav'n, and for - give . . the sin! Help! send Thy ser - vant help, O Lord!

mf *cres.* *f* *p*

Then hear from heav'n, and for - give . . the sin! Help! send Thy ser - vant help, O Lord!

mf *cres.* *f* *p*

Then hear from heav'n, and for - give . . the sin! Help! Thy ser - vant help, O Lord!

mf *cres.* *f* *p*

Then hear from heav'n, and for - give the sin! Help! Thy ser - vant help, O Lord!

mf *cres.* *f* *p*

50

ELIJAH.

THE YOUTH.

Go up a - gain, and still look toward the sea. There is

pp *dim.* *Recit.*

B ELIJAH.

noth - ing. The earth is as i - ron un - der me! Hear - est thou no sound of

pp *p legato.* *cres.*

Più animato. $\text{♩} = 80.$

rain? se-est thou noth - ing a - rise from the deep?

f *cres.* *f*

THE YOUTH. *Recit.* ELIJAH. *a tempo.* *cres*

No; there is noth-ing. Have re-spect . . . to the pray'r, to the

Recit. *p a tempo.* *cres*

cen - do. *sf*

pray'r of Thy ser - vant, O Lord, . . . O Lord, my

cen *do.*

Recit. *f*

God! Un-to Thee will I cry, Lord, my rock; be not si-lent to

f *ff Recit.* *ff* *ff*

ff *Adagio.* THE YOUTH

me; and Thy great mer - cies, Thy mer - cies re - mem - ber, Lord! Be -

Adagio.

- hold, a lit - tle cloud a - ri - seth now from the wa - ters ;

pp *trem.*

it is like a man's hand ! The heavens are black with clouds and with

cres.
sempre pp

wind : the storm rush - eth loud - er and loud

cres *cen* *do.*

C (THE YOUTH.) **THE PEOPLE.**

SOPRANO. *f* er ! Thanks be to God, for all His

ALTO. *f* Thanks be to God, for all His

TENOR. *f* Thanks be to God, for all His

BASS. *f* Thanks be to God, for all His

Thanks be to God, for all His mer - cies,

C *Allegro moderato.* $\frac{1}{4}$ - 144.

p *staccato.* *cres* *cen*

mer - cies, for all His mer - cies, thanks be to

mer - cies, for all His mer - cies, thanks be to

mer - cies, for all His mer - cies, thanks be to

thanks be to God for all His

do. *cres* *cen*

God, thanks, thanks be to God for all His mer - cies!

God, thanks, thanks be to God for all His mer - cies!

God, thanks, thanks be to God for all His mer - cies!

mer - cies, thanks, thanks be to God for all His mer - cies!

do . . . al *ff*

ELIJAH. *Recit.*

Thanks be to God, for He is gra-cious, and His mer-cy en-dur-eth for ev - er -

Recit. *ff* *p*

No. 20.

CHORUS.—THANKS BE TO GOD.

THE PEOPLE.

(ELIJAH.) BASS. CHORUS. *f* *p*

- more! Thanks be to God! He la - veth the thirsty land!

Allegro moderato ma con fuoco. ♩ = 126.

f

SOPRANO.

Thanks be to God! He . . la - veth the thirst - y land, the thirst - y

ALTO.

Thanks be to God! He la - veth the thirst - y land, the thirst - y

TENOR.

Thanks be to God! He la - veth the thirst - y land, the thirst - y

BASS.

Thanks be to God! He la - veth the thirst - y land, the . . thirst - y

sf

land! Thanks be to God! He la - veth the thirst - y land!

land! Thanks be to God! He la - veth the thirst - y land!

land! Thanks be to God! He la - veth the thirst - y land!

land! Thanks . . be to God! He la - veth the thirst - y land! Thanks be to

sf

Thanks be to God, Thanks be to God!

Thanks be to God, Thanks be to God!

Thanks be to God, Thanks be to God!

God, Thanks be to God, be to God!

The wa - ters ga - ther, they rush a-long;

The wa - ters ga - ther, they rush a-long;

The wa - ters ga - ther, they rush a-long;

The wa - ters ga - ther, they rush a-long;

they are lift - ing their voi - ces! the wa - ters ga - ther, they

they are lift - ing their voi - ces!

they are lift - ing their voi - ces! the

they are lift - ing their voi - ces! the

rush a-long, they rush a-long, the wa-ters ga-ther, they
 the wa-ters ga-ther, they rush a-long, they rush . . . a-
 wa-ters ga-ther, they rush a-long, the wa-ters ga-ther, they rush a-long, they
 wa-ters ga-ther, they rush a-long, the wa-ters ga-ther, they

sf sf

rush a-long, . . . see, they rush a-long;
 long, the wa-ters ga-ther, they rush a-long, the
 rush a-long; Thanks be to God! He . .
 rush a-long, the wa-ters ga-ther, they

Thanks be to God! the wa-ters ga-ther, they rush a-long, the
 wa-ters ga-ther, they rush a-long, they rush a-long; Thanks be to
 la-veth the thirst-y land! the wa-ters ga-ther, they
 rush a-long; Thanks be to God! He . . la-veth the thirst-y

wa - ters ga - ther, they rush a - long; He la - veth the thirst - y
 God! He la - veth the land! Thanks be to
 rush a-long, they rush . . a - long, . . the wa - ters ga - ther, they
 land! Thanks . . . be . . to God, be to

land! The wa - ters ga - ther, they rush a-long;
 God, . . . be to God! . . . the
 rush a-long; Thanks be to God,
 God! Thanks! the wa - ters ga - ther, they

Thanks be to God! . . . He la - veth the
 wa - ters ga - ther, they rush . . a - long; He la - veth the
 Thanks be to God, be to God! . . He la - veth the
 rush a-long; Thanks be to God! He la - veth the

B

thirst - - y land! The storm-y bil - lows are high, their

thirst - - y land! The storm-y bil - lows are high, their

thirst - - y land! The storm-y bil - lows are high, their

thirst - - y land! The storm-y bil - lows are high, their

B

ff

fu - ry is might - y, the storm-y bil - lows are high, their fu - ry is

fu - ry is might - y, the storm-y bil - lows are high, their fu - ry is

fu - ry is might - y, the storm-y bil - lows are high, their fu - ry is

fu - ry is might - y, the storm-y bil - lows are high, their fu - ry is

ff

might - y, might - y their fu - ry.

might - y, might - y their fu - ry.

might - y, might - y their fu - ry. But the

might - y, might - y their fu - ry. But the Lord . .

ff

f *C*

But the Lord is a - bove them, and Al - might - y!

But the Lord . . . is a - bove them, and Al - might - y!

Lord . . . is a - bove them, and Al - might - y!

. . . is . . . a - bove them, and Al - might - y! Thanks be to

Thanks be to God! He . . la - veth the thirst-y land! The storm-y bil - lows are

Thanks, Thanks be to God! The storm-y bil - lows are

Thanks be to God, to . . God! The storm-y bil - lows are

God! He . . la - veth the thirsty land! The storm-y bil - lows are

high, their fu - ry is might - y.

high, their fu - ry is might - y.

high, their fu - ry is might - y.

high, their fu - ry is might - y.

high, their fu - ry is might - y. But the Lord . . .

high, their fu - ry is might - y. But the Lord . . .

But the Lord . . .

But the Lord is a - bove them, and Al - might - y, but the Lord, . . .

Lord . . . is a - bove them, and Al - might - y, but the Lord, . . .

is a - bove them, and Al - might - y, but the Lord, . . .

is . . . a bove them, and Al - might - y,

but the Lord is a - bove them, and Al - might - y!

but the Lord . . . is a - bove them, and Al - might -

but the Lord . . . is a - bove them, and Al - might -

but the Lord . . . is . . . a - bove them, and Al - might -

Thanks be to God! He . . . la - veth the thirst-y land!

y! Thanks be to God! He

y! Thanks be to God! He . . . la - veth the thirst-y

y! Thanks,

Thanks be to God! He laves the thirst-y land! Thanks .
 la - veth the thirst-y land! He la - veth the land!
 land! He la - veth, la - veth the land! Thanks be to
 Thanks be to God! He laves the land!

. be to God! . . . Thanks! He la - veth the
 Thanks be to God! Thanks! . . . He la - veth the
 God! Thanks be to God! . . . He la - veth the
 Thanks be to God! He la - veth, He la - veth the

thirst - - y land! Thanks be to
 land, . the thirst - - y land!
 land, . the thirst - - y land!
 thirst - - y land! Thanks,

God, to . . . God, Thanks be to

Thanks be to God, Thanks be to

Thanks be to God,

Thanks,

God, to . . . God, Thanks be to

God, Thanks to . . . God,

Thanks be to God, Thanks be to

God, Thanks! *E* *ff* The wa - ters ga - ther, they

Thanks be to God! *ff* The wa - ters ga - ther, they

God, to God! *ff* The wa - ters ga - ther, they

Thanks be to God! *ff* The wa - ters ga - ther, they

rush a-long, the wa-ters ga-ther, they rush a-long, they rush a-long, they
 rush a-long, the wa-ters ga-ther, they rush a-long, they rush a-long, they
 rush a-long, the wa-ters ga-ther, they rush a-long, they rush a-long, they
 rush a-long, the wa-ters ga-ther, they rush a-long, they rush a-long, they
 rush a-long; Thanks be to God! He
 rush a-long; Thanks be to God! He
 rush a-long; Thanks be to God! He
 rush a-long; Thanks be to God! He
 la-veth the thirsty land! Thanks be to God! He la-veth the thirst-y land!
 la-veth the thirsty land! . . . Thanks! . . . He la-veth the thirst-y land!
 la-veth the thirsty land! Thanks be to God! He la-veth the thirst-y land!
 la-veth the thirsty land! Thanks be . . to God! He la-veth the thirst-y land!

PART II.

*Sung by
Lenny Lind*

No. 21.

AIR.—HEAR YE, ISRAEL.

Adagio. $\text{♩} = 80.$ *sf*

p *p* *cres.*

SOPRANO.

Hear ye, Is-ra-el; hear what the Lord speak-eth:— "Oh, hadst thou

heed-ed, heed-ed my com-mandments!" Hear ye, Is-ra-el;

hear what the Lord speak-eth: "Oh, hadst thou heed-ed, heed-ed my com-

p *cres.* *p*

mand-ments, oh, hadst thou heed-ed, heed-ed my commandments, oh, hadst thou

cres. *p*

heed-ed my com-mand-ments!" Who hath be-liev-ed our re-port: to

pp *cres.* *p* *sf*

whom is the arm, the arm of the Lord re-veal-ed? to

cres. *f* *cres.* *sf* *f* *p*

whom is the arm, the arm of the Lord re-veal-ed? Hear ye,

p *pp* *sf* *pp*

Is-ra-el, hear ye, Is-ra-el, hear ye, Is-ra-el;

cres. *cen* *do.* *f* *sf* *cres.* *cen* *do.* *f* *sf*

hear what the Lord speak-eth: "Oh, hadst thou heed-ed, heeded my . . com-

p *cres.* *p*

- mand-ments, oh, hadst thou heed-ed, oh, . . hadst thou heeded my com-

f *p* *cres.* *p*

- mand-ments!" Hear ye, Is-ra-el, Is-ra-el;

pp *sf* *p* *sf* *pp*

più adagio. *dim.* *Recitative.*

hear . . . what the Lord speak-eth: Thus saith the Lord, . . the Redeemer of Is-ra-el,

pp *Recitative.* *pp*

cres. *f*

and his Ho-ly One, to him op-press-ed by ty-rants: thus saith the Lord:

cres. *sf*

Allegro maestoso. ♩ = 132.

"I, I am He that com - fort - eth ; be not a - fright, be not a - fright, . . for

sf *sf* *f* *f* *p* *sf*

I am thy God, I, I am He that com - fort - eth ; be not a -

p *cres. sf* *f* *sf* *p*

- fright, be not a - fright, for I am thy God, I will strength - en

cres. *p* *p* *cres.*

thee, I, . . . thy God, will strengthen thee,

f *p* *f*

for I, thy God, . . . will strengthen thee. Say,

cres. *B* *f* *p* *cres. cen - do.* *f* *p*

who art thou, say, who art thou, that thou art a - fraid of a

man that shall die; and for - get - test the Lord, the

Lord thy Ma - ker, . . . who hath stretch - ed forth the hea -

do. - - - vens, laid the earth's foun - da - tions, the earth's foun -

da - - - tions? Say, who art thou? I, I am He that

cres - cen - do. f sf sf

com - fort - eth ; Be not a - fraid, be not a - fraid, . . . for

p *sf* *cres.*

I, I am thy God, be not a - fraid, be not a - fraid,

p *sf* *cres.* *cres.*

I . . . I am thy God. Be not a - fraid,

f *f* *f*

be not a - fraid, for I, thy God, . . .

f *pp* *cres* *cen* *do.*

will strength-en thee."

f *f* *f*

No. 22.

CHORUS.—BE NOT AFRAID.

Allegro maestoso, ma moderato.

SOPRANO. *f* Be not a - fraid, saith God the Lord. Be not a - fraid! thy help is

ALTO. *f* Be not a - fraid, saith God the Lord. Be not a - fraid! thy help is

TENOR. *f* Be not a - fraid, saith God the Lord. Be not a - fraid! thy help is

BASS. *f* Be not a - fraid, saith God the Lord. Be not a - fraid! thy help is

Allegro maestoso, ma moderato. ♩ = 112.

near, be not a - fraid, be not a -

near, be not a - fraid! thy help is near, be not a -

near, be not a - fraid! thy help is near, help, . . . thy help is

near, be not a - fraid, be not a -

- fraid! thy help is near, thy help is near, thy help is near,

- fraid! thy help is near, thy help is near, thy help is near, thy

near, thy help, thy help is near, thy help is near,

- fraid! thy help is near, thy help is near, thy help is near, thy help is

be not a - fraid thy help is near, thy help is near, be not a -
 help, thy help is near, be not a - fraid! thy help is
 thy help is near, thy help is near, thy . . help is
 near, thy help is near, be not a - fraid! be not a - fraid! thy help is

- fraid, be not a - fraid! thy help is near.
 near, thy help is near, thy help is near.
 near, thy help is near, thy help is near. *f* Be not a -
 near, thy help is near, thy help is near. *f* Be not a -

f **A** Be not a - fraid, saith God the Lord, be not a - fraid, saith God the
 Be not a - fraid, saith God the Lord, be not a - fraid, saith God the
 - fraid, saith God the Lord, be not a - fraid, saith God the
 - fraid, be not a - fraid, saith God the Lord, be not a - fraid, saith God the

Lord : thy help is near, thy help is near. God, . . the Lord thy

Lord : thy help is near, thy help is near. God, the Lord thy

Lord : thy help is near, thy help is near. God, the Lord thy

Lord : thy help is near, thy help is near. God, the Lord thy

tr. *sf*

God, say - eth un - to thee, "Be . . not a - fraid !"

God, . . say - eth un - to thee, "Be not a - fraid !"

God, say - eth un - to thee, "Be not a - fraid !"

God, . . say - eth un - to thee, "Be not a - fraid !"

Più animato. ♩ = 138. *f* *sf*

Though thou - sands lan - guish and fall be - side thee, and tens of thou - sands a - round thee

simili. *sf*

Though thousands lan-guish and fall be - side thee, and tens of thou-sands around thee

per - ish, though thou - sands, . . . though thousands lan - guish

per - ish, though thou - sands, . . . though thousands lan - guish,

and fall be - side . . . thee, though thousands

Though thousands lan-guish and fall be - side thee, and tens of thou-sands around thee

though thou-sands lan - guish, . . . though thousands lan -

lan - guish and fall be - side . . . thee, . . . and tens of

Though thousands lan-guish and fall be - side thee, and tens of thousands around thee

per - ish, though thou - sands lan - guish and fall be

- guish, though thousands lan-guish and fall be - side thee,

thou-sands a-round thee per - ish, though thousands lan-guish and fall, and

per - ish, a - round thee per - ish, though thousands lan-guish and fall be -

side . . . thee, and fall be - side thee, though thousands

though thousands lan-guish and fall be - side thee, and tens of thou-sands a-round thee

fall . . be - side thee, and tens of thou-sands a-round thee

- side thee, . . . though thou - sands lan-guish, and tens of thou - sands,

lan-guish and fall be - side thee, . . . and tens of thou-sands a-round thee

B

per - ish, though thou-sands lan-guish and fall be -

per - ish, and tens of thou-sands a-round thee per - ish, a - round thee

and tens of thou-sands a-round thee per - ish, though thou-sands

per - ish, a-round thee per - ish, though thou - sands

B

side . . . thee, though thousands lan-guish and fall be - side thee, yet
 though thousands lan-guish and fall be - side thee, and fall be - side thee, yet
 lan-guish and fall be - side . . . thee, though thousands lan-guish and fall, it
 lan - guish and fall be - side . . . thee, yet

still it shall not come nigh . . . thee, though
 still it shall not come nigh . . . thee, though thou-sands
 shall not come nigh thee, though thou-sands lan-guish and
 still it shall not come nigh . . . thee, though thou-sands lan-guish and fall be -

thou-sands lan - - guish and fall be - side thee, though thou-sands lan - -
 lan-guish and fall be - side thee, though thou-sands lan-guish and fall be -
 fall be - side . . . thee, and fall be - side thee, though
 - side thee, yet still it shall not come nigh thee, though thou-sands

guish, yet still it shall not come nigh thee. *f* Be not a -

side thee, yet still it shall not come nigh thee. *f* Be not a -

thou - sands lan - guish and fall be - side thee. *f* Be not a -

lan - guish, yet still it shall not come nigh thee. Be not a - fraid!

fraid! be not a - fraid!

fraid! be not a - fraid! *rit* *ar* - - dan -

fraid! be not a - fraid! be not a - fraid! . . .

be not a - fraid! a - fraid! be not a - fraid! . . .

f *Tempo lmo.*

be not a - fraid! thy help is near.

be not a - fraid! thy help is near, for He . . .

do *al* *f* *Tempo lmo.*

be not a - fraid! thy help is near, be not a -

be not a - fraid! thy help is near, be not a -

do *al* *f* *Tempo lmo.*

sf

for He is near, be not a-fraid! thy help is near, be not a -
 is near, . . . thy help . . . is near, thy help . . .
 - afraid, for He is near, be not a-fraid! . . .
 - afraid, for He is near thy God, the Lord thy

- afraid! for He is near, is near, be not a-fraid! thy
 is near, be not a-fraid! . . . thy help . . .
 be not a-fraid! . . . be not a-fraid! thy
 God, saith un - to thee, be not a-fraid! thy

help is near, be not a-fraid! thy help is near, be not a -
 is near, be not a-fraid! for He is near, be not a-fraid! thy
 help . . . is near, be not a-fraid, for He is near,
 help is near, be not a-fraid!

- afraid! for He is near, be not a - afraid! be not a - afraid! thy
 help is near, be not a - afraid! . . . thy help . .
 be not a - afraid! thy help is near, . . be not a - afraid! thy
 be not a - afraid! be not a - afraid! thy . .
 help is near, be not a - afraid! be not a - afraid!
 is near, be not a - afraid! be not a - afraid!
 help . . is near, be not a - afraid! be not a - afraid!
 help is near, be not a - afraid! be not a - afraid!
 thy help is near. "Be not a - afraid!" saith God the Lord.
 thy help is near. "Be not a - afraid!" saith God the Lord.
 thy help is near. "Be not a - afraid!" saith God the Lord.
 thy help is near. "Be not a - afraid!" saith God the Lord.

No. 28. RECITATIVE AND CHORUS.—THE LORD HATH EXALTED THEE.

ELIJAH. *Recit.*

Andante. $\text{♩} = 72.$ The Lord hath ex-alt - ed thee from a-mong the

f pesante marcato. *p*

Recit.

peo-ple : and o'er His peo-ple Is-ra-el hath made thee king. But

f *f a tempo.*

thou, A-hab, hast done e-vil to provoke Him to an-ger a-bove all that were be-fore thee :

f *fp* *f*

as if it had been a light thing for thee to walk in the sins of Je-ro-bo-am.

pp *cres.* *f*

Thou hast made a grove and an al-tar to Baal, and serv'd him and worshipp'd him.

p *cres.* *f*

sf *cres.* *cres.*

Thou hast killed the righteous, and al - so ta - ken possession. And the

p *sf* *sf* *p* *f a tempo.* *sf*

Lord shall smite all Is - ra - el, as a reed is shaken in the wa - ter; and He shall give Is - ra - el

pp *cres.* *cres.*

up, and thou shalt know He is the Lord.

dim. *pp* *f*

A THE QUEEN.

Have ye not heard, heard he hath pro - phe - sied a - gainst all Is - ra - el?

CHORUS. *p*

We

A

pp *p*

THE QUEEN. *cres.*

Hath he not pro - phesied

CHORUS.

We heard it with our ears,

CHORUS.

We heard it with our ears,

CHORUS.

We heard it with our ears,

heard it with our ears,

*cres.**cres.**pp**cres.*

al - so against the king of Is - ra - el?

And

crescendo.

we heard it with our ears.

crescendo.

we heard it with our ears.

crescendo.

we heard it with our ears

crescendo.

we heard it with our ears.

*sf**cres**cen**do.*

Recit.

why hath he spc - ken in the Name of the Lord? Doth A - hab gov - ern the kingdom of

ff Recit.

f

Is - ra - el . . while E - li - jah's pow'r is great - er than the king's? The

fp

f

a tempo.

gods do so to me, and more; if, by to -

Allegro Moderato. ♩ = 100.

pp

cres.

- mor - - row a - bout this time, I make not his

sf

p

cres.

cres.

life as the life of one of them whom he hath

pp staccato.

cres

(THE QUEEN.)

sac - ri - fic'd

at the brook of Ki - shon!

CHORUS.

He shall

He shall

CHORUS.

He shall

He shall

cen - - do.

f

per - ish! he shall per - - ish! . . . he shall

per - ish! he shall per - - ish, per - ish! he shall

per - ish! he shall per - - ish! he shall

per - ish! he shall per - - - ish! he shall

Recit.

Hath he not de-stroy-ed Baal's pro-phets?

a tempo.

per - ish !

He shall per - ish !

per - ish !

He shall per - ish !

per - ish !

He shall per - ish !

per - ish !

He shall per - ish !

*a tempo.**Recit.*

Yea, by sword he de-stroy'd them all !

f a tempo.

He de-stroy'd them all !

He de-stroy'd them all !

He de-stroy'd them all !

He de-stroy'd them all !

ff a tempo.

Recit. He al-so clo-sed the hea-vens ! *Recit.* And call-ed down a fam -

f a tempo. He al-so clo-sed the hea-vens !

f He al-so clo-sed the hea-vens !

f He al-so clo-sed the hea-vens !

f He al-so clo-sed the hea-vens !

f He al-so clo-sed the hea-vens !

Recit. *ff a tempo.* *Recit.*

- ine up-on the land. *Recit.* So go ye

a tempo. And called down a fam - - ine up-on the land.

f And called down a fam - - ine up-on the land.

f And called down a fam - - ine up-on the land.

f And called down a fam - - ine up-on the land.

f And called down a fam - - ine up-on the land.

ff a tempo. *Recit.*

forth and seize E-li-jah, for he is worthy to die ; slaughter him ! do un-to him as he hath done !

No. 24.

CHORUS.—WOE TO HIM!

SOPRANO. *Allegro moderato.* *f* Woe to him,

ALTO. *f* Woe to him, . .

TENOR. *f* Woe to him,

BASS. *f* Woe to him.

Allegro moderato. ♩ = 100.

f sf woe to him, he shall per - ish; he clo - sed the hea - vens! he clo - sed the

ff he shall per - ish; he clo - sed the hea - vens! he clo - sed the

sf woe to him, he shall per - ish; he clo - sed the hea - vens! he clo - sed the

ff woe to him, he shall per - ish; he clo - sed the hea - vens! he clo - sed the

sf hea - vens! And why hath he spo - ken in the Name of the Lord? and why hath he

sf hea - vens! And why hath he spo - ken in the Name of the Lord? and why hath he

sf hea - vens! And why hath he spo - ken in the Name of the Lord? and why hath he

sf hea - vens! And why hath he spo - ken in the Name of the Lord? and why hath he

spo - ken in the Name of the Lord? and why, and why hath he thus

spo - ken in the Name of the Lord? and why, and why,

spo - ken in the Name of the Lord? and why, and why,

spo - ken in the Name of the Lord? and why, and why, why hath he clo - sed the

spoken, and why, and why hath he

and why hath he spo - ken in the Name of the

and why hath he spo - ken in the Name of the Lord, the Name of the Lord? and

heavens? and why, and why, and why,

spo - ken in the Name of the Lord? and why hath he spo - ken in the Name of the

Lord, the Name of the Lord? and why, and why, and why hath he

why, and why hath he thus spo - ken, and why hath he

and why hath he spo - ken in the Name of the Lord, the Name of the

A

Lord? Let the guilt-y pro - phet per -

spo - ken in the Name of the Lord? Let the guilt-y

spo - ken in the Name of the Lord?

Lord? Let the guilt-y pro - phet per - - ish!

A

sf *sempre f*

- ish! let the guilt-y

pro - phet per - - ish! let the guilt-y pro - phet,

Let the guilt-y pro - phet per - - ish!

let the guilt-y pro - - phet

pro - phet, let the guilt-y, let the guilt-y pro - phet per - ish!

let the guilt-y pro - phet per - - - - - ish!

let the guilt-y pro - phet per - - - - - ish! Woe to him, . .

per - - ish! the guilt - ty per - ish! Woe to him,

sf *sf* *sf* *sf*

Woe to him, woe to him, he shall per - ish ! He hath spo-ken

Woe to him, he shall per - ish ! He hath spo-ken

woe to him, he shall per - ish ! He hath spo-ken

woe to him, he shall per - ish ! He hath spo-ken

sf sf ff sf

false - ly, false-ly against our land and us, as we have heard with our

false - ly, false-ly against our land and us, as we have heard with our

false - ly, false-ly against our land and us, as we have heard with our

false - ly, false-ly against our land and us, as we have heard with our

sf

f ears. Let the guil - ty pro - phet, let the guil - ty pro - phet

ears. Let the guil - ty pro - phet, let the guil - ty

ears.

ears. *f* Let the guil - ty pro - phet

sempre f

per - ish, per - ish! So
 pro - phet per - ish! So
 Let the guil ty pro - phet per - ish! So
 per - ish! let the guil - ty pro - phet per - ish! So

sf *sf*

go ye forth; seize on him! He shall die!
 go ye forth; seize on him! He shall die!
 go ye forth; seize on him! He shall die!
 go ye forth; seize on him! He shall die!

sf *sf* *sf*

dim - in - u - en - do.
p

dim. *pp*

No. 25.

RECITATIVE.—MAN OF GOD.

OBADIAH.

Man of God, . . now let my words be precious in thy sight. Thus saith

Jez - e - bel; "E - li - jah is wor - thy to die." So the

might - y ga - ther a - gainst thee, and they have pre - par - ed a net . . for thy

steps; that they may seize thee, that they may slay thee. A - rise, then, a -

- rise, and hast - en for thy life; . . to the wil - der - ness jour - ney. Th.

pp

cres.

p

cres.

sf

f

Lento.

cres.

f

ff

Andante sostenuto. ♩ = 63.

Lord thy God doth go, doth go with thee : . . He will not fail thee, He . .

p legato.

cres. *p*

. . . will not for-sake thee. Now be - gone, be-gone, and bless me : now . . . be -

p

pp *2^o* ELIJAH. *Recit.*

- gone, and bless me al - so. Though strick - en, . . they have not grieved ! Tarry

pp *f* *p Recit.*

here, my ser-vant : the Lord be with thee. I jour-ney hence to the wil - der-ness.

Adagio. ♩ = 66.

p *cres.* *dim.*

No. 26.

AIR.—IT IS ENOUGH.

Adagio. $\text{♩} = 66.$ *mf* *p* *cres.*

ELIJAH.

p *pp*

- nough ; O Lord, now take a-way my life, . . for I am not bet - ter than my

cres. *p*

fa - thers ! It is e - nough, it is e - nough ; new

cres. *sf*

take a-way my life, . . I am not bet - ter, not bet - - ter than my fa - -

p *p*

cres. *dim.* *sf* *dim.* *cres.*

- thers, I am not bet - ter, I am not bet - ter than my fa - - thers!

dim. *p* *p*

I de - sire . . to live no long - er : now let me

sf *cres.* *p* *cres.*

die, for my days are but van - i - ty, now let me die, for my days are but

sf *sf* *cres.* *cres.*

van - i - ty, but van - i - ty!

cres. - - cen - do.

f *Molto allegro vivace. ♩ = 92.* *f* *sf* *p*

I have been ve - ry jeal - ous for the Lord, for the

Lord God of Hosts! for the chil-dren of Is - ra -

- el have bro - ken Thy covenant, bro - ken Thy covenant, have bro - ken Thy

cov - en - ant, and thrown down Thine al - tars, and slain all Thy pro - phets—

slain them with the sword, and slain Thy . . pro - phets, slain them with the

sword : I have been ve-ry jeal - ous for the Lord,

for the Lord God of Hosts! ve-ry jeal-ous for the

Lord, the Lord God of Hosts! and I, e-ven I, on-ly am left; . .

and they seek: my life, and they seek my life to take

it, to take it a-way.

. . It is e-nough, it is e-nough,

p
it is e - nough; O Lord, now take a - way my life, . . for I am not
bet - ter than my fa - - thers! now let me die,
p
cres. Lord, . . . take a - way my life. . . *dim.* *pp*
cres. *pp*

No. 27.

RECITATIVE.—SEE, NOW HE SLEEPETH.

TENOR.
See, now . . he sleep - eth beneath a ju - ni-per tree in the wil - derness: but the
pp
an - gels of the Lord en - camp round a - bout all them that fear Him.
p *p*

No. 28.

TRIO.—LIFT THINE EYES.

THE ANGELS.

Andante con moto. $\text{♩} = 100.$ *sf.* *p*

1st SOPRANO. Lift thine eyes, O lift thine eyes to the moun - tains, whence

2nd SOPRANO. Lift thine eyes, O lift thine eyes to the . . moun - tains, whence

ALTO. Lift thine eyes, O lift thine eyes to the moun - tains, whence

com - eth, whence com - eth, whence com - eth help.

com - eth, whence com - eth, whence com - eth help. Thy help com - eth,

com - eth, whence com - eth, whence com - eth help. Thy help

Thy help com - eth from the Lord, the Ma - ker of

com - eth from . . the Lord, from the Lord, the Ma - ker of

com - eth from . . the Lord, the . . Ma - - - ker of

hea - ven and earth. . . He hath said, thy foot . . shall not be

hea - ven and earth. . . He hath said, thy foot shall not be

hea - ven and earth. . . He hath said, thy foot shall not be

pp *cres.*

mov - ed : thy Keep - er will nev - er slum - - ber, nev - er, will nev - er

cres. *pp*

mov - ed : thy Keep - er will nev - er slum - - ber,

cres. *pp*

mov - ed : thy Keep - er will nev - er slum - - ber,

cen. do. *f* *dim.* *p*

slum - ber, nev - er slum - - - - - ber. Lift thine eyes, O

cres. *f* *dim.* *p*

nev - er, will nev - er slum - - - - - ber. Lift thine eyes, O

cres. *f* *dim.* *p*

nev - er, will nev - er slum - ber, will nev - er slum - ber. Lift thine eyes, O

sf *p*

lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence

sf *p*

lift thine eyes . . to the moun - tains, whence com - eth, whence com - eth, whence

sf *p*

lift thine eyes to the moun - tains, whence . . com - eth, whence

dim. *p*

com - eth help, whence com - eth, whence com - eth, whence com - eth help.

sf *dim.* *p*

com - eth help, whence com - - eth, whence com - eth, whence com - eth help.

sf *dim.* *p*

com - eth help, whence com . . eth, whence com - eth, whence com - eth help.

No. 29.

CHORUS.—HE, WATCHING OVER ISRAEL.

Allegro moderato. *p*

SOPRANO. He, watch- ing o - ver Is - ra - el, slum - bers not, nor

ALTO.

TENOR.

BASS.

Allegro moderato. $\text{♩} = 126.$ *p* *sempre legato.*

sleeps, *p* He slum - bers not, nor

He, watch- ing o - ver Is - ra - el, slum - bers not, nor

sleeps, *p* He, watch- ing, slum - bers not, nor sleeps, *cres.* He slum - bers not, nor

sleeps, *p* *cres.* He slum - bers not, . . .

He, watch- ing, slum - bers not, nor *cres.*

Shouldst thou, walk - ing in grief, lan - guish, He will quick-en thee, shouldst thou, walk - ing in grief, .

cres.

cres.

lan - - guish, He will quick - en thee, He . . . will quick - en

thee, . . . will quick - en thee, . . . He . . . will quick

in grief, . . . lan - guish, He will quick . . . en thee, . . .

cres. *sf*

Shouldst thou, walk - ing in grief, lan - - guish, He . . .

cres. *sempre legato.*

f *sf*

thee, . . . shouldst thou, walk - ing in grief, lan - - guish, He will, He . . .

f *sf*

- en thee, shouldst thou, walk - ing in grief, lan

f *sf*

shouldst thou walk - ing in grief, . . . in grief,

f *sf*

. . . will quick - en thee, shouldst thou, walk - ing in grief,

sempre cres. *f*

cres. *sf*

. . . will quick - en thee, shouldst thou, walk - ing in grief,

sf

- guish, shouldst thou, walk - ing in grief, lan - - guish, He will quick - en

sf

lan - guish, He will quick - en thee, . . . will quick - - en

sf

lan - guish, He will quick - en thee, . . . He will quick - en

sf *sf*

lan - - guish, walk - ing in grief, lan - - guish, He will quick - en
 thee, shouldst thou, walk - ing in grief, lan - guish, He will quick - en
 thee... shouldst thou walk - ing in grief, lan - - guish, He will quick - en
 thee, shouldst thou, walk - ing in grief, lan - - guish, He will quick - en

dim.
 thee, He . . . will quicken thee. He, watching o - ver Is - ra - el,
 thee, He will quicken thee. He, watching o - ver Is - ra -
 thee, He will quicken thee, shouldst thou, walk - ing in grief, lan - - guish,
 thee, . will quicken thee. He, watching

dim. *dim.* *p* *sempre legato.*

B
 slum - bers not, nor sleeps. Shouldst thou, walk - ing in grief, lan - - guish,
 . el, slum - bers not. Shouldst thou, walk - - ing in grief, lan - -
 He will quick - en thee. He, watch - ing o - ver Is - ra - el,
 o - - ver **B** Is - - ra - el, slum - - bers

[illegible]

dim. *p*

sleeps, . . . He slum - - bers not, He slum - bers not,

dim. *p*

sleeps, He . . . slum - - bers not, He slum - bers not,

dim. *p*

not, . . . He slum - bers not, He slum - bers not,

dim. *p*

sleeps, . . . He slum - - bers not, He slum - bers not,

pp *C*

sleeps not, He, watch - - ing Is - - - ra-el,

pp *p*

sleeps not, He, watch - ing Is - ra-el,

pp *p*

sleeps not, He, watch - - ing, . . .

pp *p*

sleeps not, He, watch - ing Is - ra -

cres. *dim.* *pp*

slum - - bers not, nor sleeps.

cres. *dim.* *pp*

slum - - bers not, nor sleeps.

cres. *dim.* *pp*

. . . slum - - bers not, nor sleeps.

cres. *dim.* *pp*

el, . . . slum - bers not, nor sleeps.

No. 90.

RECITATIVE.—ARISE, ELIJAH!

THE ANGEL. (ALTO.) *a tempo Adagio.*

A - rise, E - li - jah. for thou hast a long jour - ney be - fore thee. For-ty days and for-ty

ELIJAH. *Recit.*

nights shalt thou go to Hor - eb, the mount of God. . . O Lord, I have labour'd in vain ;

Recit.

yea, I have spent my strength, have spent my strength for naught !

Allegro vivace. ♩ = 92.

p *cres.* *Recit.*

Recit. f

O . . . that Thou wouldst rend the hea - vens,

a tempo. *cres.* *Recit.*

16

Recit. *sf*

Allegro moderato. $\text{♩} = 100.$

that Thou wouldst come down ; that the

Recit.

mountains would flow down at Thy presence, to make Thy Name known to Thine ad-ver-sar-ies,

through the won-ders of Thy works ! O Lord, why hast Thou

made them to err from Thy ways, and harden-ed their hearts that they

do not fear Thee ? O that I now might die ! O that I now might die !

dim.

No. 81.

ATR.—O REST IN THE LORD.

THE ANGEL.

Andantino. ♩ = 72.

pp

O rest in the Lord; wait pa-tient-ly for Him, and He shall

give thee thy heart's de-sires: . . O rest in the Lord; wait pa-tient-ly for

Him, and He shall give thee thy heart's de-sires, . . and He shall

cres.

give thee thy heart's de-sires. Com-mit thy way un-to Him, . . and trust in

p

Him, com-mit thy way un-to Him, . . and trust in Him, and fret not thy-

A
 . self . . be-cause of e - vil - do - ers. *p* O rest in the Lord; wait pa-tient-ly for

Him, wait pa-tient-ly for Him: O rest in the Lord; wait pa-tient-ly for

Him, and He shall give thee thy heart's de - sires, He shall give thee thy heart's de -

. sires, and He shall give thee thy heart's de - sires. *p* O rest in the Lord, O rest in the

cres. Lord; and wait . . . wait pa-tient-ly for Him. *ritard.*

No. 32.

CHORUS.—HE THAT SHALL ENDURE TO THE END.

Andante sostenuto.

SOPRANO. *p* He that shall en-dure to the end, *pp* shall . . be sa-ved, *cres.* he that shall en-

ALTO. *p* He that shall en-dure to the end, *pp* shall be sa-ved, *cres.* he that shall en-

TENOR. *p* He that shall en-dure to the end, *pp* shall be sa-ved, *cres.* he that shall en-

BASS. *p* He that shall en-dure to the end, *pp* shall be sa-ved, *cres.* he that shall en-

Andante sostenuto. ♩ = 66.

p *pp* *cres.*

f *p* *cres.* *dim.*

-dure to the end, shall be sa-ved, shall be sa-ved,

-dure to the end, shall . . be sa-ved, he that shall en-dure to the end, *dim.*

-dure to the end, *p* shall be sa-ved, shall . . be sa-ved, shall . . be *dim.*

-dure to the end, shall . . be sa-ved, *p*

f *p* *cres.* *f* *dim.*

shall . . be sa-ved, shall . . be sa-ved, shall . . be sa-ved, *dim.*

shall be sa-ved, sa-ved, he that shall en-dure to the *dim.*

sa-ved, shall . . be, shall be sa-ved, shall . . be sa-ved, *dim.*

he that shall en-dure to the end, shall . . be sa-ved, *dim.*

p *cres.* *f* *dim.*

p *cres.* *cres.* *f* *dim.* *p*
 he that shall en-dure to the end, shall . . . be sa-ved,

p *cres.* *f* *dim.* *cres.*
 end, . . . that shall en-dure to the end, shall be sa-ved,

p *cres.* *f* *dim.* *p*
 he that shall en-dure to the end, . . . shall . . . be sa-ved,

p *cres.* *f* *dim.* *cres.*
 -ved, he that shall en-dure to the end, shall be sa-ved; he that shall en-

p *cres.* *f* *dim.* *p* *cres.*
 he that shall en-dure to the end, shall . . . be sa-ved, shall . . .

cres. *f* *dim.*
 he that shall en-dure . . . to the end, he . . . shall be sa-ed, shall be . . .

cres. *f* *dim.*
 he that shall en-dure to the end, shall . . . be sa-ved; shall . . .

-dure to the end, . . . shall be sa-ved, shall . . . be sa-ved, . . .

in - u - en - do.
 be sa-ved, shall . . . be sa-ved, shall . . . be sa-ved.

sa *in - u - en - do.* *p* *pp*
 ved, shall . . . be sa-ved, shall be sa-ved.

diminuendo. *p* *pp*
 be sa-ved, shall be sa-ved.

shall . . . be sa-ved, shall be sa-ved.

in - u - en - do. *p* *dim.* *pp*
 be sa-ved, shall be sa-ved.

No. 33.

RECITATIVE.—NIGHT FALLETH ROUND ME.

ELIJAH.

Night fall-eth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from

THE ANGEL. (SOPRANO.)

me; my soul is thirst-ing for Thee, as a thirsty land. *Andante.* $\text{♩} = 72$. A -

- rise, now! *Allegro.* $\text{♩} = 92$. get thee with-out, stand on the

mount be-fore the Lord; for there His glo-ry will ap-pear . . . and shine on thee!

Thy face must be veil-ed, for He draweth near

Lento.

pp ten.

The musical score is written for voice and piano. It begins with a recitative section for Elijah, followed by a section for The Angel (Soprano). The tempo and dynamics change throughout the piece, including sections marked 'Andante', 'Allegro', and 'Lento'. The piano accompaniment features various textures, including chords and moving lines, with dynamics ranging from piano (p) to fortissimo (ff).

No. 34.

CHORUS.—BEHOLD! GOD THE LORD PASSED BY!

SOPRANO. ALTO. TENOR. BASS.

Allegro molto. ♩ = 100.

f Be -

f Be -

cres. cen. do. sf f

- hold! God the Lord pass-ed by! And a might-y wind rent the mountains a -

- hold! God the Lord pass-ed by! And a might-y wind rent the mountains a -

And a might-y wind

And a might-y wind

sf pp

cres. f A f

- round, brake in piec-es the rocks, brake them be-fore the

- round, brake in piec-es the rocks, brake them be-fore the

rent the moun-tains a-round, brake in piec-es the rocks,

rent the moun-tains a-round, brake in piec-es the rocks,

cres. cen. do. al. sf

dim. pp

Lord, brake them be-fore the Lord: And a might-y

dim. pp

Lord, brake them be-fore the Lord: And a might-y

brake them be-fore the Lord, brake them be-fore the Lord:

dim. pp

brake them be-fore the Lord, brake them be-fore the Lord:

dim. pp

wind rent the moun-tains a-round, brake in piec-es the

cres. f

wind rent the moun-tains a-round, brake in piec-es the

pp

And a might-y wind rent the moun-tains a-round,

pp

And a might-y wind rent the moun-tains a-round,

cres. f

And a might-y wind rent the moun-tains a-round,

cres. cen. do. f

dim. p dim.

rocks, brake them be-fore the Lord, brake them be-fore the

dim. p dim.

rocks, brake them be-fore the Lord, brake them be-fore the

f dim.

brake in piec-es the rocks, brake them be-fore the Lord,

f dim.

brake in piec-es the rocks, brake them be-fore the Lord,

dim. p dim.

Lord : But yet the Lord was not in the tem - pest.

Lord : *dim.* But yet the Lord was not in the tem - pest.

p brake them be-fore the Lord : *pp* But yet the Lord was not in the tem - pest.

dim. *pp* (Organ.) *pp*

f Be -

f Be -

cres. *cen* - do. *ff*

pp And the sea was up - heav - ed, and the earth was

cres.

- hold ! God the Lord pass - ed by ! And the sea was up - heav - ed, and the earth was

pp And the sea was up - heav - ed,

pp And the sea was up - heav - ed,

cres.

sf *pp* *cres.*

[illegible]

dim.

sha - ken, the earth was sha - ken, was
 was sha ken, was
 earth *sf* was sha - ken, the earth was sha - ken,
dim.
 and the earth . . . was sha - ken,

pp *C*
 sha - ken: but yet the Lord was not in the earth -
pp
 sha - ken. but yet the Lord was not in the earth -
p *pp*
 was sha - ken: but yet the Lord was not in the earth -
p *pp*
 was sha - ken: but yet the Lord was not in the earth -
C
pp (Organ.) *pp*

quake. And af - ter the earth - quake there
 - quake. And af - ter the earth - quake there
 - quake. And af - ter the earth - quake there
 quake. And af - ter the earth - quake there
pp *cres.* *f* *ff*

The musical score is for a piece titled "The Earthquake" from "The Story of the Bible". It is in 2/4 time and features a soprano, alto, and tenor vocal line, a piano accompaniment, and a basso continuo line. The key signature is one sharp (F#). The lyrics are: "came a fire, . . . and af - ter the earth - quake there came a". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte). The basso continuo line is written in a single staff with a C-clef and a key signature of one sharp.

fire, . . the sea was up - heav - ed, the earth was sha - ken, .

fire, the sea was up - heav - ed, the earth was sha - ken, .

fire, the sea was up - heav - ed, the earth was sha - ken,

fire, the sea was up - heav . . . ed,

f

. . . and af - ter the earth - quake . . . there came a fire, and af - ter the

f

. . . and af - ter the earth - quake . . . there came a fire, and af - ter the

and af - ter the earth - quake . . . there came a fire,

and af - ter the earth - quake . . . there came a fire,

sempre f

Mendelssohn's Elijah.—Novello's Edition.

8077

earth - quake there came a . . fire: but yet the Lord

earth - quake there came a . . fire: but yet the Lord

and af - ter the earth - quake, a fire: but yet the Lord

and af - ter the earth - quake, a fire: but yet the Lord

was not, but yet the Lord was not in the fire, but yet the

was not, but yet the Lord was not in the fire, but yet the

was not, but yet the Lord was not in the fire, but yet the

was not, but yet the Lord was not in the fire, but yet the

Lord was not in the fire, but yet the Lord was not in the

Lord was not in the fire, . . but yet the Lord was not in the

Lord was not in the fire, . . but yet the Lord was not in the

Lord was not in the fire, . . but yet the Lord was not in the

fire there came a still small voice;

fire there came a still small voice;

fire there came a still small voice;

fire there came a still small voice;

pp legato.

Mendelssohn's *Elijah*.—Novello's Edition.

still voice, on - ward came the Lord, . . .

p and in that still voice, on - ward came the
p and in that still voice, on
p and in that still voice, on
 and in that still voice, on - ward

cres. Lord, . . . on - ward came the Lord, . . .
cres. ward came the Lord, on - ward came the Lord,
cres. ward came the Lord, on - ward
cres. came the Lord, . . . on - ward came the

on-ward came . . . the Lord, and in that still voice, came the
 on-ward came the Lord, . . . and in that
 came the Lord, on-ward came the Lord, . . . on
 Lord, . . . came . . . the Lord, and

Lord, . . . on - ward came the Lord, . . . on - ward
 still . . voice, on - ward came the Lord, . . . on - ward
 - ward came, . . . on - ward came the Lord, . . .
 in . . that . . still voice, came the Lord, . . . on - ward
 p *cres.*

The image shows a page from a musical score for 'The Lord's Prayer'. It features five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major (three sharps). The lyrics are: 'came the Lord, and in that still voice, on - ward came the Lord, on - ward'. The fifth staff is a piano accompaniment in G major, starting with a 'legato.' marking and a 'pp' (pianissimo) dynamic. The piano part includes a melodic line with a 'legato.' marking and a 'pp' dynamic, and a bass line with a 'pp' dynamic. The score is marked with 'F' at the beginning of the vocal parts and 'pp' for the piano parts.

on-ward came the Lord, . . . on-ward, on

on-ward came the Lord, and in that still . . . voice, on

came . . . the Lord, . . . on

on-ward came the Lord,

pp *cres.*

ward, on ward came the Lord. . . .

ward, on ward came the Lord. . . .

ward, on ward came the Lord. . . .

ward, on ward came the Lord. . . .

on ward came the Lord. . . .

tr

legato. *pp*

No. 35. RECITATIVE, QUARTET, AND CHORUS.—HOLY, HOLY, HOLY.

ALTO.

A - bove Him stood the Ser - a - phim, and one cri - ed to an - o - ther:

pp $\leftarrow$ $\rightarrow$

Adagio non troppo.

1st SOPRANO. Ho - ly, ho - ly, ho - ly is God the Lord—

2nd SOPRANO. Ho - ly is God the Lord—

1st ALTO. Ho - ly is God the Lord—

2nd ALTO. Ho - ly is God the Lord—

SOPRANO. Ho - ly, ho - ly, *f*

ALTO. Ho - ly, ho - ly, *f*

TENOR. Ho - ly, ho - ly, *f*

BASS. Ho - ly, ho - ly, *f*

Adagio non troppo. ♩ = 72.

pp *f*

Soli.

the Lord . . Sab - a - oth !

the Lord Sab - a - oth !

the Lord . . Sab - a - oth !

the Lord Sab - a - oth !

Chorus.

ho - ly is God the Lord - the Lord . . Sab - a - oth !

ho - ly is God the Lord - the Lord . . Sab - a - oth !

ho - ly is God the Lord - the Lord Sab - a - oth !

ho - ly is God the Lord - the Lord . . Sab - a - oth !

p *f*

Soli.

Now His glo - ry hath fill - ed all the earth, hath fill - ed all the

Now His glo - ry hath fill - ed all the

Now His glo - ry hath fill - ed all the earth, hath

Now His glo - ry hath fill - ed all the earth, hath

Chorus.

pp Now His glo - ry hath fill - ed all the

pp Now His glo - ry hath

pp Now His glo - ry hath

pp

171

tr

Solo.

earth, fill - ed, fill - ed all the earth.

earth, hath fill - ed, fill - ed all the earth.

fill - ed all the earth, fill - ed all the earth.

fill - ed, fill - ed, hath fill - ed all the earth.

Chorus.

earth, now His glo - ry hath fill - ed all the earth,

fill - ed all the earth, hath fill - ed all the earth, hath fill - ed all the

fill - ed all the earth, hath fill - ed all the earth, hath fill - ed all the

pp Now His glo - ry hath fill - ed, fill - ed all the earth, hath fill - ed all the

pp

Solo.

Ho - ly, ho - ly, ho - ly is God the Lord. A

Ho - ly, ho - ly, ho - ly is God the Lord.

Ho - ly, ho - ly, ho - ly is God the Lord.

Ho - ly, ho - ly, ho - ly is God the Lord.

Chorus.

p now His glo - ry hath fill - ed all the earth. *f* Ho - ly is

earth, *p* now His glo - ry hath fill - ed all the earth. *f* Ho - ly is

earth, *p* now His glo - ry hath fill - ed all the earth. *f* Ho - ly is

earth, *p* now hath fill - ed the earth. *f* Ho - ly is

pp

f

Soli.

Chorus.

Soli.

Chorus.

Now His glo - ry hath fill - ed all the earth, now His . . glo -
 Now His glo - ry hath fill - ed all the earth, now His . . glo -
 Now His glo - ry hath fill - ed all the earth, now hath His glo - ry
 Now His glo - ry hath fill - ed all the earth, now fill - ed all the
 God the Lord. Now His glo - ry hath fill - ed all the earth, . . . hath fill - ed
 God the Lord. Now His glo - ry hath fill - ed all the earth, . . . fill - ed
 God the Lord. Now His glo - ry hath fill - ed all the earth, . . . fill - ed
 God the Lord. Now His glo - ry hath fill - ed all the earth, hath fill - ed,
 p *f* *pp*

- ry hath fill - ed all the . . earth, now His glo - ry hath fill - ed all the
 - ry hath fill - ed all the . . earth, now His glo - ry hath fill - ed all . . the
 fill - ed all the earth, now His glo - ry hath fill - ed all . . the
 earth, fill - ed all the . . earth, now His glo - ry hath fill - ed all the
 all, hath fill - ed all . . . the earth, now His glo - ry hath fill - ed all the
 all, hath fill - ed all the earth, now His glo - ry hath fill - ed all the
 all, hath fill - ed all . . the earth, now His glo - ry hath fill - ed all the
 fill - ed all the earth, now His glo - ry hath fill - ed all the

173

Solo.

earth, fill - ed . . all, hath fill - ed all the . . earth, now . . .
earth, fill - ed all the earth, fill - ed all the . . earth, now . . .
earth, hath fill - ed all the earth, hath fill - ed all the earth, now . . .
earth, hath fill - ed, fill - ed all the . . earth, now . . .
earth, His glo - ry now hath fill - ed all . . the earth, now His glo - ry hath
earth, His glo - ry now hath fill - ed all the earth, now His glo - ry hath
earth, His glo - ry . . now hath fill - ed all . . the earth, now His glo - ry hath
earth, His glo - ry hath fill - ed all the earth, now His glo - ry hath

Chorus.

His glo - - ry hath fill - ed all the earth.
His glo - - ry hath fill - ed all the earth.
His glo - - ry hath fill - ed all the earth.
His glo - - ry hath fill - ed all the earth.
fill - ed all the earth, hath fill - ed all the earth.
fill - ed all the earth, hath fill - ed all the earth.
fill - ed all the earth, hath fill - ed all the earth.
fill - ed all the earth, hath fill - ed all the earth.

Solo.

Chorus.

No. 36.

CHORUS.—GO, RETURN UPON THY WAY!

TENOR. *mf* Go, re - turn up - on thy way! *f* For the Lord yet hath left Him sev - en thou - sand in *mf*

BASS. *mf* Go, re - turn up - on thy way! *f* For the Lord yet hath left Him sev - en thou - sand in *mf*

Adagio non troppo. ♩ = 63.

mf *f sf*

cres.

Is - ra - el, knees which have not bow'd to Baal: go, re - turn up - on thy

cres.

Is - ra - el, knees which have not bow'd to Baal: go, re - turn up on thy

cres.

SOPRANO. *f* Go, re - turn up - on thy way; Thus . . . the Lord com - mand - eth. *Recit.*

ALTO. *f* Go, re - turn up - on thy way; Thus the Lord com - mand - eth. *Recit.*

way, go, re - turn; . . . Thus the Lord com - mand - eth.

way, go, re - turn; . . . Thus the Lord . . . com - mand - eth.

f *Recit.* *p*

RECITATIVE.—I GO ON MY WAY IN THE STRENGTH OF THE LORD.

Più mosso. $\text{♩} = 84.$ ELIJAH.

I go on my

cres. *cen.* *do.* *simili.* *f*

way in the strength of the Lord. For Thou art my

Recit. *Recit.*

sf *cres.* *f* *ff*

Lord; and I will suf - fer for Thy sake. My heart is there - fore

dim. *p*

glad, my glo - ry re - joic - eth, and my flesh shall al - so rest in hope.

p *pp*

No. 37.

AIR.—FOR THE MOUNTAINS SHALL DEPART.

Andante sostenuto. $\text{♩} = 100$.

p

ELIJAH. *p*

For the moun - tains shall de - part, . . . and the hills, the

dim. *p*

hills be re - mov - - ed; but Thy kind - ness shall not de - part,

cres.

but thy kind - ness, thy kind - - ness, thy . . . kind - ness shall not . . . de -

p *cres.* *dim.*

- part . . . from me, nei - ther shall the cov - enant of Thy

p

peace, of Thy peace shall be re-mov-ed, nei-ther shall the

cres. *p* *cres.*

cov-enant of Thy peace . . be . . re-mov-ed, but Thy kind-ness shall not de-

dim. *p*

- part, shall not de-part, but Thy kind-ness shall not de-

cres. *p*

- part, shall not de-part from me, nei-ther shall be re-

p

- mov-ed the cov-enant of . . Thy peace.

p *dim.*

No. 38.

CHORUS.—THEN DID ELIJAH.

SOPRANO. Then did E - li - jah the

ALTO. Then did E - li - jah the

TENOR. Then did E - li - jah the

BASS. Then did E - li - jah the

Moderato maestoso. ♩ = 76.

f *sf* *sf*

staccato.

pro-phet break forth like a fire ; . . his words ap - pear - ed like burn-ing

pro-phet break forth like a fire ; his words ap - pear - ed like burn-ing

pro-phet break forth like a fire ; his words ap - pear - ed like burn-ing

pro-phet break forth like a fire ; his words ap - pear - ed like burn-ing

sf *sf* *sf*

torch - es, his words ap - pear - ed like burning torch - es, like burning

torch - es, his words ap - pear'd like burning torch - es, like burning torch - es,

torch - es, his words ap - pear - ed like burning torch - es,

torch - es, his words ap - pear - ed like burn - ing torch - es, like burning

sf

A

torch - es, like burning torch - es.

like burning torch - es,

like burning torch - es.

f

Might - y

torch - es, Might - y kings by him were o - ver -

A

sf sf sf sf

Might - y kings by him were o - ver -

Might - y kings by him were o - ver -

Might - y kings by him were o - ver -

kings by him were o - ver - thrown, might - y kings by him were o - ver -

thrown, might - y, might - y kings . . . were o - verthrown, were o - ver -

thrown, by him might - y, might - y kings were o - ver-thrown. He stood on the mount of
 thrown, by him might - y, might - y kings were o - ver-thrown. He stood on the mount of
 thrown, were o - ver - thrown, by him were o - ver-thrown. He stood on the mount of
 thrown, by him kings were o - ver-thrown, o - ver-thrown. He stood on the mount of

sf
 Si - na - i, and heard the judg - ments of the fu - ture ;
sf
 Si - na - i, and heard the judg ments of the fu - ture ; and in
sf
 Si - na - i, and heard the judg - ments of the fu - ture ;
sf
 Si - na - i, and heard the judg - ments of the fu - ture ;

and in Hor - eb, its ven - geance, and in Hor - eb, its
 Hor - eb, its ven - geance, and in Ho - reb, its
 and in Hor - eb, in Hor - eb, its ven - geance, its ven - geance,
 and in Hor - eb, its ven - geance, and in

ven - geance, and in Hor - eb, its ven -

ven - geance, and in Hor - eb, its ven -

and in Hor - eb, in Hor - eb, its ven -

Hor - eb, and in Hor - eb, its ven -

- geance; the judg - ments of the fu - ture; and in Hor - eb, its

- geance; the judg - ments of the fu - ture; and in Hor - eb, its

- geance; the judg - ments of the fu - ture; and in Hor - eb, its

- geance; the judg - ments of the fu - ture; and in Hor - eb, its

ven - geance. And when the

ven - geance. And when the

ven - geance. And when the

ven - geance. And when the Lord . . .

Lord would take him a-way to hea - ven, lo ! there

Lord would take him a-way to hea - ven, lo ! there

Lord would take him a-way to hea - ven, lo ! there

would take him a-way to hea - ven, lo ! there

p staccato.

cres came a fi - er - y cha - riot, *cen* with fi - er - y, fi - er - y hors - es ; and he *do.*

cres came a fi - er - y cha - riot, *cen* with fi - er - y, fi - er - y hors - es ; and he *do.*

cres came a fi - er - y cha - riot, *cen* with fi - er - y, fi - er - y hors - es ; and he *do.*

cres came a fi - er - y cha - riot, *cen* with fi - er - y, fi - er - y hors - es ; and he *do.*

cres came a fi - er - y cha - riot, *cen* with fi - er - y, fi - er - y hors - es ; and he *do.*

went by a whirl - wind to hea - - ven : there

went by a whirl - wind to hea - - ven : there

went by a whirl - wind to hea - - ven : there

went by a whirl - wind to hea - - ven : there

f *ff* *p*

cres *cen* - do.

came a fi - er - y cha - riot, with fi - er - y, fi - er - y hors - es; and he

cres *cen* - do.

came a fi - er - y cha - riot, with fi - er - y, fi - er - y hors - es; and he

cres *cen* - do.

came a fi - er - y cha - riot, with fi - er - y, fi - er - y hors - es; and he

cres *cen* - do.

came a fi - er - y cha - riot, with fi - er - y, fi - er - y hors - es; and he

cres *cen* - do. *cres* *cen* - do.

went by a whirl - wind to hea - ven, and he

went by a whirl - wind to hea - ven, and he

went by a whirl - wind to hea - ven, and he

went by a whirl - wind to hea - ven, and he

f *ff*

went by a whirl - wind to hea - ven, and he

went by a whirl - wind to hea - ven, and he

went by a whirl - wind to hea - ven, and he

went by a whirl - wind to hea - ven, and he

sf

went by a whirl - wind, he went by a whirl - wind, he
 went by a whirl - wind, he went by a whirl - wind, he
 went by a whirl - wind, he went by a whirl - wind, he
 and he went by a whirl - - wind, he

f *più f*

The image shows a page from a musical score for Gustav Mahler's 'The Wind'. It features four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'. The lyrics are in English and German. The vocal parts have lyrics: 'Soprano: went by a whirl - - - wind to; Alto: went by a whirl - - - wind to hea - ven, he; Tenor/Bass: went by a whirl - - - wind, went by a whirl - - - to'. The piano accompaniment has lyrics: 'went by a whirl - - - wind to'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'sf' (sforzando). The page is numbered '1' in the top right corner.

1

Allegretto

Went by a whirl - - - wind to

Went by a whirl - - - wind to hea - ven, he

Went by a whirl - - - wind, went by a whirl - - - to

Went by a whirl - - - wind to

heaven, he went, . . . went by a whirlwind to
 went by a whirlwind to heaven
 wind to heav'n, by a whirlwind to heaven
 heaven, . . .

heaven,
 - ven,
 - ven,
 he went by a whirl - wind to
 he went by a whirl - wind to heaven, went by a whirl - wind to

ff

he went by a whirl - wind to heaven, a whirl -
 he went by a whirl - wind to heaven, a whirl -
 heaven, by a whirl - wind to heaven, a whirl -
 heaven, by a whirl - wind to heaven, a whirl -

sf

wind, by a whirl - wind went he to heaven.
 wind, by a whirl - wind went he to heaven.
 wind, by a whirl - wind went he to heaven.
 wind, by a whirl - wind went he to heaven.

ritard.
sf ritard.

No. 39.

AIR.—THEN SHALL THE RIGHTEOUS SHINE FORTH.

TENOR.

Andante sostenuto. ♩ = 80.

p *simili.*

Then, then shall the righteous shine forth as the sun in their heav'nly

Fa - ther's realm, shine forth as the sun in their heav'nly

sf

Fa - ther's realm, then shall the righteous shine forth in their heav'n - ly Fa - ther's

realm, as the sun, as the sun . . . in their heav'nly Fa - ther's realm.

mf

Joy on their head shall be fore - ev - er - last - ing, joy on their head shall be fore - ev - er .

sf *p* *p*

- last - ing, and all sor - row, all sor - row and mourn - ing shall flee . . . a-way for

cres. *dim.*

ev - er. Then, then shall the righteous shine forth as the sun in their heav'nly

sf *dim.* *p*

Fa - ther's realm, shine forth, shine in their heav'nly Fa - ther's realm,

tr *p* *cres.* *sf* *p*

shine forth as the sun . . . in their heav'nly Fa - ther's realm, then

cres. *f* *p* *cres.* *f* *sf* *dim.* *p* *dim.*

shall the right - eous shine in their heav'nly Fa - ther's realm.

pp *p*

No. 40.

RECITATIVE.—BEHOLD, GOD HATH SENT ELIJAH.

SOPRANO.

Andante sostenuto. ♩ = 69.

Be-hold, God hath sent E - li - jah the pro - phet,

be - fore the com - ing of the great and dread - ful day of the

Recit.

Lord. And he shall turn the heart of the fa - thers to the chil - dren, and the heart of the

chil - dren un - to their fa - thers ; lest the Lord shall come and smite the

earth, and smite . . the earth with a curse.

a tempo. *cres.* *p a tempo.* *cres.* *f* *pp*

No. 41.

CHORUS.—BUT THE LORD.

Andante con moto.

TENOR. *mf* But the Lord, from the north hath rais - ed one, *sf*

BASS. *mf* But the Lord, from the north hath rais - ed one, *sf*

Andante con moto. ♩ = 88.

pp

p who from the ri - sing on . . His Name shall call. *f*

p who from the ri - sing on . . His Name shall call. *f*

p *f* *p*

simili. *cres*

cen *do.*

SOPRANO.

ALTO.

But the Lord, from . . the north hath rais - ed one, but the

TENOR.

BASS.

But the Lord, from . . the north hath

But the

p *cres.* *cen*

mf *cres.* *f* *cres.*

But the Lord, from . . the north hath rais - ed one, He hath

Lord, from . . the north hath rais - ed one, hath rais - ed one, He hath

rais - ed one, . . the Lord hath rais - ed one, hath rais - ed one, He hath

Lord, from . . the north hath rais - ed one, . . the Lord hath rais - ed one, He hath

do. *f*

rais - ed one, who from the

rais - ed one, who from the

rais - ed one, who from the

rais - ed one, rais - ed one, . . who from the

ri - sing of the sun . . .

ri - sing of the sun . . .

ri - sing of the sun

ri - sing of the sun

cres *cen* *do* *al*

A *ff* shall call up - on His Name, up - on His Name, call up -

ff shall call up - on His Name, up - on His Name, call up -

ff shall call up - on His Name, up - on His Name, call up -

ff shall call up - on His Name, up - on His Name, call up -

A *ff* shall call up - on His Name, up - on His Name, call up -

ff

- on His Name, and come . . . on prin - ces. Behold, my ser - vant and mine e -

- on His Name, and come . . . on prin - ces. Behold, my ser - vant and mine e -

- on His Name, and come . . . on prin - ces. Behold, my ser - vant and mine e -

- on His Name, and come . . . on prin - ces. Behold, my ser - vant and mine e -

f

lect, and mine e-lect, in whom my soul de-light

lect, and mine e-lect, in whom my soul de-light

lect, and mine e-lect, in whom my soul de-light

lect, and mine e-lect, in whom my soul de-light

eth!

eth!

eth!

eth! On him the Spi-rit of God shall rest,

B

sempre f

On him the Spi-rit of God shall rest, shall

Spi-rit of God shall rest, on him, on him the

rest, of God shall rest, on him the Spi-rit of God shall

of God shall rest, on him the Spi-rit of God shall

rest, or him . . the Spi - rit of God shall rest, . . .

Spi - rit of God shall rest, . . . on him . . the

rest, shall rest, . . . on him . . the

rest, on him . . the Spi - rit, . . .

on him . . the Spi - rit of God shall

Spi - rit of God shall rest, on him . . the Spi - rit of God shall

Spi - rit of God shall rest, . . . the Spi - rit of God shall

. . on him . . the Spi - rit of God, the Spi - rit of God shall

rest : the spi-rit of wis - dom and un-der-stand-ing, the spi-rit of

rest : the spi-rit of wis - dom and un-der-stand-ing, the spi-rit of

rest : the spi-rit of wis - dom and un-der-stand-ing, the spi-rit of

rest : the spi-rit of wis - dom and un-der-stand-ing, the spi-rit of

f *ten.* *ten.*

might and of coun-sel, the spi-rit of knowledge and of the fear of the

might and of coun-sel, the spi-rit of knowledge and of the fear of the

might and of coun-sel, the spi-rit of knowledge.

might and of coun-sel, the spi-rit of knowledge.

Lord. who from the ri-sing, on My

Lord. who from the ri-sing, on My

Thus saith the Lord: "I have rais-ed one from the north, who on My

Thus saith the Lord: "I have rais-ed one from the north, who on My

Name shall call."

Name shall call."

Name shall call."

Name shall call."

No. 41A.

QUARTET.—O COME EVERY ONE THAT THIRSTETH.

Andante sostenuto. $\text{♩} = 76$.

SOPRANO.
O come ev -

- 'ry one that thirsteth, O come to the wa - ters, O come un - to Him, O come ev -

- 'ry one that thirsteth, O come to Him, O come to the wa - - - ters,

come un - to Him,

ALTO.
O come ev - 'ry one that thirst - eth, come, come to the wa - ters,

BASS.
O come ev - 'ry one that thirst - eth, come,

cres.
O come ev - ry one that
come un - to Him, *cres.* come un - to Him, to Him,
p *cres.* O come, ev - ry one that thirst - eth, come ye
cres. come to the wa - ters, come un - to Him, to
p thirst - eth, come ye un - to Him. O hear, and your souls shall live for ev - er, your
p come, ye un - to Him. O hear, and your souls shall live for ev - er, your
un - to Him, come un - to Him. O hear, hear, and your souls
Him. O hear, and your souls shall live for ev - er, your
p souls shall live .. for ev - er! O hear, and your souls shall live .. for ev - er! O
souls shall live .. for ev - er! O hear, and your souls shall live for ev - er! O
.. shall live for ev - er! O hear, and your souls shall live for ev - er! O
souls shall live for ev er! O hear, and your souls shall live .. for ev - er! O

cres.
 come to the wa - ters, . . O come . . . to the wa - ters, come un - to Him,
cres.
 come to the wa - ters, . . O come, . . O come to Him, O
cres.
 come to the wa - ters, come to the wa - ters, come to Him,
cres.
 come to the wa - ters, come to the wa - ters, come to Him,
p

to the
 come to the wa - ters,
 O come to the wa - ters,
 O come . . to Him,
p

wa - ters, come, . . . O come,
 O come ev - - 'ry one that
 O come ev - 'ry one that thirst-eth, O come to the
 O come, come ev - 'ry one, . .
cres. *p*

O come, come ev - 'ry one that thirst - eth, come, O come to
 thirst - eth, come to Him, come ev - 'ry one that thirst - eth, to the
 wa - ters, O come un - to Him, come ev - 'ry one that thirst - eth, to the
 come to the wa - ters, come, O come to Him,

Him, O come to the wa - - - - - ters, come to Him, *cres.* *sf* O come, O
 wa - - - - - ters, . . . to the wa - - - - - ters, come to Him, *cres.* O come, . . . O come . .
 wa - - - - - ters, come, come to Him, O come *cres.*
 O come to Him, come, . . . come to Him, . . . O come . . to

come, . . O come to Him.
 . . to Him, *p* O come to Him.
 . . to Him, *p* come to Him.
 Him, *p* O come to Him.

No. 42. CHORUS.—AND THEN SHALL YOUR LIGHT BREAK FORTH.

Andante maestoso.

SOPRANO. *f* And then, then shall your light break

ALTO. *f* And then, then shall your light break

TENOR. *f* And then, then shall your light break

BASS. *f* And then, then shall your light break

Andante maestoso. ♩ = 96. And then, then shall your light break

forth as the light of morn - - ing break-eth ; and your health shall

forth as the light of morn - - ing break-eth ; and your health shall

forth as the light of morn - - ing break-eth ; and your health shall

forth as the light of morn - - ing break-eth ; and your health shall

speed-i-ly spring forth then ; . . . and the glo-ry of the

speed-i-ly spring forth then ; . . .

speed-i-ly spring forth then ; . . . and the glo-ry of the Lord . . . shall

speed-i-ly spring forth then ; . . . and the

Lord shall . . . be thy rere - ward, shall . . . be thy
 and the glo - ry of the Lord . . . shall be thy
 be . . . thy . . . rere - ward, the glo - ry of the Lord . . . shall
 glo - ry of the Lord, . . . and the glo - ry of the Lord . . . shall

cres.
cres.
cres.
cres.
cres.

rere - ward, thy rere - ward.
 rere - ward, thy rere - ward. Lord, our Cre - a - tor, how ex - cel - lent Thy
 be . . . thy rere - ward.
 be . . . thy rere - ward.

f
f
f
f

Allegro.
Allegro. $\text{♩} = 96$.

Lord, our Cre - a - tor, how ex - cel - lent Thy
 Name is in all the na - tions, Lord, in all the

f
f
f
f

Name is in all the na-tions! Lord, how ex-cel-lent
na-tions, in all the na-tions, . . in all the na-tions,
Lord, our Cre-a-tor, how
in all the na-tions, in all the na-tions,
all . . the na-tions! Lord, our Cre-a-tor, how
Lord, our Cre-a-tor, how
ex-cel-lent Thy Name is in all the na-tions, in all . .
in all the na-tions, how ex-cel-lent in
ex-cel-lent Thy Name . . is, . .
ex-cel-lent Thy Name is in all the na-tions, . . in all the
. . the na-tions, in all the na-tions!

all, in all the na -

Lord, our Cre - a - - tor, Cre - a - tor, how ex - cel -

na - tions, Lord, our Cre - a - - tor,

Lord, our Cre - a - - tor, how ex - cel - lent Thy

tions, how ex - cel - lent Thy Name is in all the

- lent Thy Name in all the na - - tions!

Lord, our Cre - a - tor, how ex - cel - lent Thy Name, Lord, . .

Name is in all the na

na - - tions! *f* Lord, our Cre -

Lord, our Cre - a - tor, how ex - cel - lent Thy Name is in all the

our Cre - a - - tor, in all the na - tions! Lord, our Cre -

tions, how ex - cel - lent Thy Name is in all the

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "a - tor, how ex - cel - lent Thy Name . . . is, A - - - men, na - tions, . . in all the na - - - tions! A - - - a - tor, . . . in all the na - - - tions! Lord, our Cre - na - tions, . . in all the na - - - tions!"

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "A - - - men, A - - - men, . . - - - men, A - - - men, . . A - men, how ex - cel - a - tor, Lord, our Cre - a - - - tor, how ex - cel - lent Thy Lord, our Cre - a - - - tor, how ex - cel - lent Thy". A forte (*f*) dynamic marking is present.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "Lord, our Cre - a - - - tor, - lent Thy Name . . . is, how ex - cel - lent . . Thy Name . . . is, how ex - cel - lent Thy Name Name . . . is, Lord, our Cre - a - - - tor, how ex - cel - lent Thy". A forte (*f*) dynamic marking is present.

The first system of the musical score for 'The Swan Song' by Robert Schumann. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The tempo is marked 'Andante'. The first staff begins with a piano (p) dynamic marking. The second staff begins with a forte (f) dynamic marking. The music is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and chords.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is on the left, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The piano part consists of a series of chords and single notes, with some notes beamed together. The voice part is on the right, written in a single staff with a treble clef. The lyrics "The Rose Tree" are written below the voice staff. The music is in a simple, folk-like style.

a - tor, Lord, Lord, our Cre - a - tor, how ex - cel - lent Thy Name is
 - lent Thy Name is, Lord, our Cre - a - tor, how ex - cel - lent Thy Name is
 - - - tor, Lord, our Cre - a - tor, how ex - cel - lent Thy Name is
 - a - - tor, . . Lord, our Cre - a - tor, how ex - cel - lent Thy Name is

in all the na - tions, in all the na - tions! Thou fill - est
 in all the na - tions, in all the na - tions! Thou fill - est
 in all the na - tions, in all the na - tions! Thou fill - est
 in all the na - tions, in all the na - tions! Thou fill - est

heaven with glo - ry. Lord, our Cre -
 heaven with Thy glo - ry. Lord, our Cre -
 heaven with Thy glo - ry. Lord, our Cre - a - tor, our Cre -
 heaven with Thy glo - ry. Lord, our Cre - a - tor, Lord, our Cre -

a - tor, how ex - cel-lent Thy Name is in all the na - tions! Thou fill - est
 a - tor, how ex - cel-lent Thy Name is in all the na - tions! Thou fill - est
 a - tor, how ex - cel-lent Thy Name is in all the na - tions! Thou fill - est
 a - tor, how ex - cel-lent Thy Name is in all the na - tions! Thou fill - est

heaven with glo - ry. A - - men, A - men, A - -
 heaven with Thy glo - ry. A - - men, A - men, A - -
 heaven with Thy glo - ry. A - -
 heaven with Thy glo - ry. A - men, A - men, A -

men, . . A - men, A - - - men, A - men, A - men.
 men, A - - - men, A - - - men.
 men, A - - - men, A - men, A - men.
 men, A - - - men, A - - - men, A - men.
 men, A - - - men, A - - - men, A - men.



MODERN CHORAL WORKS

Arthur Bliss

Pastoral

Lie strewn the White Flocks

Solo for MEZZO-S

Vocal Score, 6s 6d

The words of Arthur Bliss's "Pastoral" have been described as "a little anthology of bucolic verse," the authors of the seven poems being Ben Jonson, John Fletcher, Poliziano (translated by E. Geoffrey Dunlop), Robert Nicholls, and Theocritus (translated by Andrew Lang). The work has been specially welcomed by small choral societies who wish to keep in the current of modern music, for it calls for only a few dozen voices and it is scored only for solo flute, drums, and string orchestra. The mezzo-soprano solo may be omitted. Time of performance, *about 30 Minutes.*

Full Score and Orchestral Parts on Hire.

Arthur Bliss

Morning Heroes

*A Symphony for Orator, Chorus,
and Orchestra*

Vocal Score, 10s 6d

A heroic ceremonial work written in memory of the composer's brother and other comrades killed in battle. In composing his homage to the spirit of war-heroism throughout the ages Bliss went to various sources for his text—Walter Leaf's translation of the Iliad, Walt Whitman's "Drum-taps," the Chinese poet Li-Tai-Po, Chapman's Iliad, Wilfred Owen ("Spring Offensive") and Robert Nicholls ("Dawn on the Somme"). Although the choral music demands the services of a first-class choir, it is free from excessive difficulty. Choirs have been known to give fully adequate performances of the work after less than two months' study.

A large orchestra is required, but provision is made for the omission of extra instruments and the use of a normal symphony orchestra.

Time of performance, *about 1 Hour.*

Full Score and Orchestral Parts on Hire.

George Dyson

Quo Vadis

*For S.A.T.B. Soli,
Chorus and Orchestra*

Vocal Score, 12s 6d

Composed for the Three Choirs Festival, Hereford, 1939, the work is designed as a cycle of sacred poems in separate numbers but having a connected sequence of thought. Some of the numbers are for smaller choral sections and the scoring is for normal symphony orchestra.

"Throughout the work the composer's aim is simplicity. . . . The music has a natural spontaneity, an easy flow. . . . Dyson has already convinced us that he is a master of colour-harmony; and the sumptuous richness of his ensembles is striking as the result of design felt at the beginning." *Musical Opinion.*

E. J. Moeran

Nocturne

Poem by ROBERT NICHOLLS
Solo for BAR

Vocal Score, 3s 6d

The work was composed for the Norwich Philharmonic Society, and is dedicated to the memory of Frederick Delius. It is a sincere and moving setting of a fine poem. The vocal writing (mainly in eight parts) is modern in outlook without being unduly difficult. A competent orchestra (particularly wind) is essential. *About 15 Minutes.*

Full Score and Orchestral Parts, MS.

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